SRI JAGANNATH RESEARCH INSTITUTE, BHUBANESWAR



Religious Tradition In Eastern India And Lord Sri Jagannath

Edited By

Dr. Kh. Mahapatra

Dr. S. N. Dash

Dr. K. L. Sahoo

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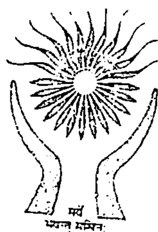
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Justice Ranganath Mishra
Chairperson

Feb -13, 1996

FOREWORD

I am happy to have been called upon to write a foreword for the book titled "Religious Traditions in Eastern India and Lord Sri Jagannath" brought out by Sri Jagannath Research Centre.

Sri Jagannath, as the name indicates, is the Lord of the Universe. Mankind has built a temple to house the Lord and in course of time traditions have been built-up as religious practices and ultimately have fused into a binding system that has generated the Jagannath culture. In course of time this has engulfed the entire Eastern India.

To a person Living in Orissa, Lord Jagannath is a member of the family. He is the saviour in distress. When there is a good harvest, he is the beneficiary of rich food. When there is celebration in the family, he shares the enjoyment. The first invitation for any religious function in any family goes to the Lord. When some tragedy befalls a family, prayers are offered to the Lord; often even a bait is thrown suggesting that in case the malady goes, the Lord would be fed. If ultimately nothing works, the Lord receives a scolding.

The three contributors to this interesting book have taken note of interesting traditions and given a lively picture of what goes on within and outside the precincts of the temple of the Lord.

When religious and traditional culture are being pushed out from their pedestal, a contribution of this type is an assuring event to rejoice upon.

I congratulate the Centre for bringing out the book and the contributors for having devoted their full attention. I am sure the book would offer enjoyable reading and help vanishing faith to be restored.

Ranganath Misra

ACKNOWLEDGEMENT

Sri Jagannath Research institute makes an offering to Lord Jagannath in the form of this book and present it to all to partake piously. The volume contains sixteen papers presented at a seminar held on 23.11.91 and an extract from the report of the project on 'Integration of Tribal and Aryan Culture with the Cult of Jagannath'. The evolution of Lord Jagannath from a supposed tribal origin and formation of the cult of Jagannath have attracted and caught the attention of many scholars through the past years. Yet many questions are there to ponder over. The scholars of Assam, Bengal and Hindi literatures besides Oriya deliberated on various aspects of Lord Sri Jagannath. We offer our sincere thanks to all the contributors of this volume.

We are greatly obliged to Justice Ranganath Mishra for his 'Foreword' to this volume with precise and poignant views on the relevance of the cult even today.

We are ever grateful to our chief patron Sri J.B. Patnaik. Hon'ble Chief Minister of Orissa, for his blessings and inspiration to this Institution. We humbly acknowledge the support of the Dept. of culture, Govt. of Orissa to carry on the activities of the Institution.

Finally we are indebted to MR A.U. Singdeo 'Minister of Tourism' for his propitious inaugural speech on 23/11/91 at Panth Nivas, Bhubaneswar.

This volume marks the fulfilment of a dream cherished by the founder President of the Institute, Prof. Late Bansidhar Mohanty. May his soul rest in peace and inspire us to march forward.

In fine, we do expect that the book would offer enjoyable reading and help vanishing faith to be restored.

Kh. Mahapatra
President,
Sri Jagannath Research Institute.

SRI JAGANNATH RESEARCH INSTITUTE

DLA-43, V.S.S. Nagar
Bhubaneswar

Regd. No.

AIMS & OBJECTS OF THE INSTITUTION

(a) To carry on research activities in cultural, Literary fields exclusively on "Lord Jagannath".

(b) Publication of an Oriya Journal entitled "Sri Jagannath".

(c) Publication of unpublished manuscripts relating to Sri Jagannath Religion & Literature of Orissa.

(d) Collection and preservation of manuscripts relating to Sri Jagannath Culture and Orissan Culture as a whole.

(e) Editing and Publishing of books in Oriya, English, Hindi, Bengali and other Indian languages on Sri Jagannath.

(f) Establishing a Museum-cum-Art gallery pertaining to Sri Jagannath Culture.

(g) Encouraging Research scholars, Research Fellows coming for Research work on different aspects of Sri Jagannath culture and Orissan culture.

(h) Establishing a library for Research scholars.

(i) To organise seminars, Cultural meetings and workshops in the state of Orissa and outside on Sri Jagannath culture and Religion.

(j) Exchange programme with other like-minded organisations.

(k) To spread Universal spiritualism based on Sri Jagannath Culture.

(l) To discover and collect materials relating to Art, Literature, Philosophy and History of Sri Jagannath.

(m) To spread Sri Jagannath Consciousness among the people of Orissa and outside.

(n) To give prizes to the best writer of books relating Sri Jagannath Culture.

(o) To collect and preserve the materials on tribal art and culture which is intimately connected with Sri Jagannath Culture of Orissa.

S. N. Dash
Secretary
Sri Jagannath Research Institute

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Dedicated to
Lord of the Universe

THE RELEVANCE OF THE CULT OF JAGANNATHA IN THE CONTEMPORARY WORLD

PROF. G.K. BRAHMA

The seat of Lord Jagannatha, i.e. Puri, in the State of Orissa was a celebrated center of cultural tourism and religious worship even a millennium ago, when Sankaracharya of international fame (9th Century) established a center of religious and philosophic studies right on the seashore at Puri, known as the Govardhan Matha (as it is popularly known). Even Sankaracharya bestowed the highest honour on Orissa(known to the ancients as Utkal and Kalinga) by associating The Rigveda with the holy city of Puri, which came to be known as the Eastern Dhaam since then . Inother words, Puri, the celebrated seat of Lord Jagannatha, is the Dhaam (holy place) of The Rigveda, the first and foremost of the four vedas.

INTERNATIONAL RELATIONS IN THE CONTEMPORARY WORLD

Lack of peace and proper understanding has become a global problem. The present-day world is characterized by intolerance and autocentricism merely for the gratification of individual whims and caprices. Fissiparous tendencies conducive to moral and social desintegration at the national and international levels are constantly on the increase. In Sanskrit, the word Samaja denotes a society of human beings whereas the word Samaj a signifies a group of animals or beasts. From the exalted levels of spirituality, the World seems to be rushing headlong towards a state of beastility. In other words, Samaaja is taking the shape of samaja. Intellectually, we are perhaps ahead of our ancestors and this deduction is corroboarated by the unprecedented developments in the fields of science and technology in the 20th century. However, the finer human qualities of head and heart are gradually being constricted, though, imperceptibly. There is much tall talk at higher levels of political and intellectual activity. But socially and culturally, the value of such wishful thinking tantamounts to a big zero. A path of life congenial to humanity as a

whole may have to be evolved or identified at the national and international levels, if coordinated thought and intergrated action of a highly advanced society, conducive to unity, amity, unanimity and fraternity are to be achieved.

In this connection, the Cult of Jagannatha attracts the attention of those who know its legendary origin, historical background and its cultural composition. Even now at the close of the 20 th century, several aspects of this cult may be prove useful to for the contemporary world when properly analyzed and correctly interpreted.

The Cult of Jagannatha takes us to the dim distant past, when records were either not maintained as is done now, or were destroyed under circumstances that are only to be surmised, as in the case of numerous cities, monuments and civilizatons of the past. But, we come to know from some Purans many things about Lord Jagannatha, including the facts stated below.

A FEW FACTS ABOUT JAGANNATHA

1. Jagannatha is the principal deity worshipped in the famous temple of the Lord, located in the sacred city of Puri in Orissa.
2. In the Sanctum sanctorum of the temple, Lord Jagannatha and three other deities are worshipped. They are Balabhadra, Subhadraa and Sudarshana. They are known as the Chaturdhaa Moorti or the four-fold expressions of the Lord.(including Lord Jagnnath)
3. The temple of the Lord is known by various names such as -
   (i) Sri-Mandir (ii) The Bada (Great) deula (Temple), (iii) The Jagannatha temple, (iv) The Puri temple, etc. Puri is one of the ancient cities of India.
4. The city of Puri is known by many names, such as jagannatha Dhaama, Sreekshetra, Neelaadri, Neelagiri,Neelashaila ("Adri" "Giri" and "Shaila" mean a Hill), Sankhakshetra, Dashaavatar Kshetra, etc. The present name of the city, i.e. Puri, is only an

abbreviation (through popular usage) of Jagannatha Puree (or the city of Jagannatha) or Purushattama Puri (because in the Puranas, Jagannatha was known also as Purushottama). During the British rule in Orissa (1803-1947), the spell ing of the word became Puri. But it should be Puree. This holy city was also known to the ancients as Yamanika Teertha Kusasthalee, Udeeyaana Peetha, Uchhista Kshetra, etc.

5. It has not been possible so far to fix the anitquity of Jagannatha. But the general view is that the wor ship of Jagannatha has been taking place since the pre-Christian centuries. It might even be prior to Lord Buddha of the 6th century B.C.

6. Indradyumna, the king of Avanti in western India, was the legendary builder of the Puri temple at the first stage. Historians have not been able to identity this king. But puranic accounts of this king are well known to the devotees.

7. The present temple of Jagannatha was built in the 12th century A.D. on the same site where the ear lier temple stood. Chodaganga Deva (the founder of the Ganga dynasty in Orissa in the 12th century A.D) was the builder of this temple. Even today, it is one of the largest temples in India. Its height is about 200 feet from the plinth level. The thickness of the stone walls baffles the imagination of the common man, and on 1992 it was revealed that there are spacious halls with in the walls, which are 15 to 20 feet wide. It is one of the finest examples of the Kalinga School of temple architecture and has integrated into its texture some dominant charac teristics of the three other major forms of temple archi tecture in India ; namely, the Naagara or North Indian school, the Dravidian School of South India and the Vesara school of Western India.

8. There is a raised platform in the sanctum sanctorum of the main temple known as the Ratnavedi or a platform (originally) bedecked with jewels. On it are seated the deities (from left to right as we stand before them); namely (i) Balabhadra, (ii) Subhadraa, (iii) and Jagannaatha. They are the sacred Trio of the Puri temple. Sudarshana is seen to the extreme right; (i.e., to the left of Jagannatha). Thus, they are the four- fold manifestations (chaturdhaamoorti) of "The Lord of the Universe."

9. In front of the main temple, which faces the east, there are three more segments or sections; namely, the Jagamohan the Mukhashaalaa (Porch), the Naatamandira(Dancing Hall) and the Bhoga - mandapa (Refractory). The sections are contigu ous and they can be seen even from the main road.

10. In olden days, there was a hill (there) and in a cave of the hill, the lord was worshipped by an aboriginal chief, Viswavasu by name. The hill appeared blu- ish (Neela means blue) with thick vegetation cover ing its "body", and perhaps, therefore, the name, 'Neela (Blue) giri (Hill). The latest theory about the nomenclature of the hill is that from this hill area, a flood of blue light emerges and penetrates deep into the sky and even some scientists subscribe to this view. But, this is a subject for further examina- tion and study. If it can be proved scientifically, it will be a "wonder of the world".

11. At the initial stage, the name of the deity was Neela Maadhava. Through transformations at several stages, the four-fold manifestation of the Lord (as stated previously) came to be worshipped. but it is beyond human intelligence to fix the dates of the stages of transformation.

12. At a later stage, king Indradyumna of Avantee came to know of the Lord and built the first massive temple (said to be 1000 feet high) for Him on the top of the Blue Hill. The upper portion of the hill was removed to provide a base for the temple. Now, the temple of Jagannatha is seen surrounded by a cluster of temples, about 30 in number. Most of the temples stand on a spacious platform (which was the lower protion of the hill before it was dressed up to provide space for a temple). Now it is more than 4,000,000 square feet in area with an enclosing wall, about 20 feet high.

13. There are four gates for entry into the temple. The east facing gate (the Lion-gate) is the most impor tant one for visitors. The gates on the south, west and north are known respectively as the Horse Gate, the Tiger Gate and the Elephant Gate. The installation of the images of these animals at the various entrances is responsible for the nomenclature of the gates. At the North Gate, the elephants are a little away from the main entrance.

THE GREATNESS OF LORD JAGANNATHA

In order to understand the greatness of Lord Jagannatha, an extensive study of literature is essential. However, an approach can be made in the following manner.

I. Jagannatha is commonly known as Vishnu-Purushottama (who is the cosmic sustainer in Hindu mythology). But He is worshipped as a synthesis of the five principal deities of the Hindus; namely, Vishnu, Siva, Durga (Sakti or Chandee) Surya (Sun) and Ganapati. On specific days of the year, he is also worshipped as the other four Gods, but normally, HE is worshipped as Vishnu. So, when a

devotee goes to the Puri temple, he offers prayers to Lord Jagannatha not merely (or absolutely) as Vishnu, but also as his own Istadeva or the highest object of worship according to his own clan or faith. This is one of the out-standing features of the Cult of Jagannatha, symbolizing religious integration of inconceivable magnitude. So, Hero thiesm in Jagannatha is his greatest religious virtue.

2. Jagannatha is historically associated with the Vedic Hindus, the jains, the Buddhists and the aboriginal tribes, partifularly from the the iconographic points of view. Thus, four religious cultures have been as similated into one texture in Jagannatha.

3. The food offered to Lord Jagannatha is unique from the viewpoint of caste discriminations. The food com prising boailed rice and vegatable dishes, known as the Mahaaprasaad, is a prophylactic against caste considerations. Hindus of all castes can and do dine together if Mahaaprasaad is served. In it is found an integration of both the vegeterion and non-veg. types of food.

4. Lord Jagannatha is the center of the socio-cultural life of Orissa. In the twelve months of the year, thir teen major festivals are held and the minor festi vals are more than one hundred. Varieties of artis- tic entertainment such as dance, drama, music, folk-dances, aristic decorations, paintings, etc. are integrally connected with the festivals. The follow ing festivals are colourful and significant. Huge crowds of spectators and devotees congregate at Puri to witness the festivals.

FESTIVALS OF THE TEMPLE

A. The Car-festival (Ratha-Yaatraa) for 9 days. It pulsates with humanistic, philosophic, artistic and cultural ideologies. Actually sevendays, the Lord stays there.

B. The Chandan Yaatraa (for 21 days).

C. Jhulan Yaatraa.

D. The Snaana Poornimaa

E. The Dola Yaatra.

In such years as have two months of Ashaadha in one calenderical year, Navakalevara (New-Body ceremony) of the Lord takes place. Normally, this takes place once in 8 to 19 years. The congregation is the largest on such occasions. It will take place in 1996.

5. Jagannatha is a synthesis of the various Gods and Goddesses worshipped by the Hindus. To highlight this aspect of the Lord, Jagannatha is dressed on different occasions to appear like different Gods. Some of his dresses (Veshas, as they are called) attract large crowds of spectators. Thus, syncretism is seen personified in Jagannatha.

6. Four kinds of poojaas (or ways of worship) are cur rent in the various temples and centers of worship in India.They are : (i) Vedic, (ii) Puraanic, (iii) Taantric, (iv) and Saavara. All these kinds of poojaas are seen in practice in the Puri temple. This is perhaps rarely to be seen in the other famous temples in India.

7. The icons or deities have been coloured as follows:
(i) Jagannatha-Black,
(ii) Balabhadra-White,
(iii) Subhadraa-Yellow,
(iv) Sudarsana-Red

According to the scholars and critics ,These four colours symbolize the four major groups of human beings, found all over the world with bodies of dif ferent colors such as (i) the people of India and Africa, (ii) the Europeans, (iii) the Chinese, and (iv) the Red Indians, etc. So, Jagannàtha is a deity of the entire human society as per the four colours of his four-fold expression.

8. As a rule, only Hindus are admitted into the temple to see the Lord. But, during the Car-festival, when Lord Jagannatha is seated on His cariot, any hu man being, beloging to any religion, is allowed to approach him and see him as is done to any ortho dox Hindu. Due to constant feuds and fights be tween the Hindus and the non-Hidnus for several centuries medieval India, admittance into the temple was restricted only to "orthodox Hindus." But this does not mean, even now, that only Hindus can approach the deities and see them as they see their Hindu friends (as explained above.)

9. Lord Jagannatha had attracted in the past the great est of Indian Saints, Saadhus and religious Preach ers like Sankara, Raamaanuja, Madhava Nimbaarka, Vallabha, Chaitanya,Nanak, Kavir, Tulsidasa, Sankar Deva, Rama Das, Mirabai, etc. Every one of the these great persons took shel ter at the lotus feet of the Lord and none of them could make Him(Jagannatha) "the Representative object of worship of his own cult or creed". So, un like most other famous temples of India, Jagannatha belongs to no particular sect, cult or creed.

10. Generally speaking the "Trio" of the Puri temple stands for the cosmic "Trio" of the Puranas.

PURANIC SYNTHESIS IN JAGANNATHA

1. Subhadra-Lord Brahma, the creator of the Universe (because Lord Brahma gave birth to the universe as a mother to a child).
2. Jagannatha- Lord Vishnu, the cosmic sustainer.
3. Balabhadra- Lord Rudra (Siva), the cosmic de stroyer.

SECTERIAN SYNTHESIS IN JAGANNATHA

Again, according to another traditional belief or interpretation,
Subhadra symbolizes Saktism (or the Goddes Sakti).
Jagannatha -Vaishnavism.
Balabhadra-Saivism.

For several centuries, these deities headed the prin ciple religious sects in the entire sub-continent of India.
Furthermore, according to Vaishnavite scholars, the Trio is nothing other than the following :
Jagannatha-Lord Sri Krishna.
Balabhadra -Sri Krishna's elder brother.
Subhadraa-the sister of Sri Krishna and Balabhadra.

11. The important temples inside the enclosure are many, but the following are most important:

(a) The temple of Ganesha
(b) The temple of Vimalaa
(c) The temple of Laxmee
(d) The Chaturdhaama temple (near the west-facing gate) Here we can see the images or the presiding deities of the other three dhaamas of India, founded by Sankaraachrya in the beginning of the 9th century A.D. namely.

(i) Southern Dhaama-Raameswaram
(ii) Western Dhaama-Dwaarakaa
(iii) Northern Dhaama-Badrinaatha
(iv) Puri the Eastern Dhaama with Jagannatha as the presiding deity.

12. The Mahaprasad of the Puri Temple is also an integration of the vegetarian (Vedic) and the non-vegetarian (Tantric) items of food. In place of fish of the Tantrics, ginger is profusely used. Similarly, blackgram is used as the substitute for meat. This has the sanction of the shaastas.

13. The idol worshipped as Jagannatha is fabricated out of a log of margosa(Nimba) According to the authorities in the field, the images of deities made out of margosa are fit for worship by all the four varnas (and not jaatis or castes). The word Varna, used widely in olden days with regard to the categories of human duties, has, most unfortunately, been substituted by the word Jaati or caste which denotes only the "father-child" relation and not the human qualities or types of work to be undertaken or performed by all human beings. So, Jagannatha is meant for worship by all human beings (who believe in idol worship of any form or denomination) and not merely by the Hindus.

14. The wooden image of Jagannatha has been designed is such away that the Lord Impresses all his devotees or spectators as an integration of the following :

(a) The ten incranations of Lord Vishnu
(b) The Nine planets
(c) The eight overlords of the eight directions such as, the East, Southeast, South, etc. Details of the over lords have been given in the Purans.
(d) The twelve Raasis of Hindu astrology. Such a broad-

based assimilation is rarely to be found in any other image, worshipped anywhere in the entire Hindu world. There are convincing explanations for each one of these " integrations".

15. Jagannatha is seen seated with his arms raised to embrace anybody who approaches him. Such an im age is rarely to be seen anywhere else in India.

16. Jagannatha has arms but no (palms with fingers). This is in accordance with theVedic (Upanishadic) concept of the all-pervading soul. But, in the Purans, the Lord of the Universe has been described as a perfect human figure with special attributes. So, in the fabrication of the idol, an attempt has been made to synthesize the Vedic and Puranic conceptions of the figure of the Lord.

17. On the dias, Jagannatha is to the extreme left and to his right are Godess Subhadraa and Balabhadra. Men and women are the two best and most perfect (in the limited sence, of course) forms of living beings. According to the founders of the Cult of Jagannatha, God respects men and women very much. He respects human beings of the female sex more than those of the male sex. So, Subhadraa, who represents all women of the world, sits to the right of Jagannatha and to her right sits Balabhadra, the representative of all men in the world.

18. During the car festival, Jagannatha goes to the place of his birth for nine days. The social implication here is that any person may go to any place for some work or other and stay there, but, at least for a week every year, he should go to his native place.

A RESUME :

The facts enumerated in the preceding paragraphs lead us to the conclusion that the Cult of Lord Jagannatha is all -comprehensive in its composition and import and that its relevance inthe contemporary world is undoubtedly very great. In conclusion, the following aspects of the cult deserve to be highlighted :

The Cult of the Lord in a sense, is less is religious and philosophical than socio-cultural in the broadest sense of the terms. Inspriration may be drawn from Jagannatha to reconstruct an ideal society at the global level, where individuality with its constricted vision will magnify itself and get intergrated into the texture of an all-comprehesive social order, pulsating with international amity, goodwill and spiritual rapprochement among the discordant elements.

The present-day world is fast heading towards religious intolerance and the assertion of religious fanaticism or antipathy in the various fields of worship of the Almighty. The Cult of Jagannatha is far above all such conceptions, contemplations and considerations inasmuch as even the wooden image of the Lord is unique and incomprhensible in the field of unification, synthesis, assimilation and integration. In other words, God, sects and creeds are but the dimensions of apprach to God. They reflect the various stages or facets of realization of the ultimate reality of the phenomenal universe by the blessed few, known popularly as the founders of religious systems all over the world. Truth is basically one and undivided, and its realization has been conditioned by the patterns of social life that constituted the spiritual environment of the seers and the servants at different periods of history. Therefore, the Cult of Jagannatha cautions all the sane and sincere thinkers to be neither egoistic or parochial in matters pertaining to religious worship, socio-cultural activities as well as politico-economic plans and programmes in the greater interests of human bless and happiness.

Near Mausima Mandir
Old Bhubaneswar

THE PHILOSOPHY OF PURUSOTTAMA

Dr. N.C. PANDA

Lord Jagannath is known as Purusottama and the sacred and of Puri in Orissa is called Purusottama Ksetra. Many legends, stories, historical facts, customs, systems, rituals and practices of faith have been inextricably woven to give rise to an integral and synthetic culture which is known as the Jagannatha Cult. Since this Cult is the confluence of many streams, we can hardly ascribe it to a particular ethnic group or a particular religious sect or community. This is, however, not a deficiency in the Cult. This confluent aspect is its strength; it makes it universal.

The customs, systems and rituals of any Cult have religious significance. But they hardly contribute any thing to the core-structure of the philosophy of the Cult. Any fundamental philosophy, especially metaphysics, is neither locality-specific nor time- specific; it is not confined to any particular sect or community; it is not tagged to particular rituals; it is universal. The philosophy of Purusottama is being discussed in this broader perspective of universality.

Brahman is Saccidananda (Sat, Cit and Ananda). It is abosulte Existence, absolute Consciousness and absolute Bliss. When we say 'absolute', we mean thereby permanence, changelessness, non-relatedness and self-sufficiency. All that exists permanently, timelessly, spacelessly, changelessly, non-relationally and independently is Brahman. Such an ontological entity is necessarily to be attributeless, functionless, formless and unmodifiable. Something with form, attributes, functions and modifications cannot be permanent. Something which is relational and which depends on others for its existence cannot be permanent. Hence Brahman is pure Existence. It is not a substance (avastu) and hence it is not correct to say that it has consciousness. Brahman is pure Consciousness. Everything else gains consciousness only by the reflection of the primary Consciousness which is Brahman. The created beings become

joyful or sorrowful, depending upon the circumstances, favourable or unfavourable. The non-functional, attributeless Brahman has never any need. It stays as such without being joyful or sorrowful. This neutral state is known as Ananda which is neither pramoda (joyfulness) nor visada (sorrowfulness).

The word 'satya' is derived from the verb root 'as' which means 'is' or 'exists' (as+kyap). Whatever exists timelessly, spacelessly, changelessly and non-relationally is Satya which is Brahman. This is the absolute Truth (paramarthika satya) or being without Becoming. All the manifested entities of the universe are dependently and relationally existent; they are temporally and spatially existent; for their existence they depend upon Brahman. These manifested entities constantly undergo modifications. They have attributes and functions. These becoming entities have beginnings and ends whereas the Being is beginningless and endless. All becoming entities which constitute the universe have empirical existence (vyavaharika satta.) There is, however, a third type of existence which is known as phenomenal existence (pratibhasika satta.) All objects which are non-entities and still are perceived belong to this class. A mirage in the desert, a rope perceived as a snake, a nacre perceived as silver, the blue sky and the darkness of the night, and such other things are phenomenal existences.

The word 'Brahma' is neuter in gender. Its power is known as Maya or Mahamaya or Mula Prakrti which is co-eternal with Brahman. Maya is not second to Brahman. She has no independent existence. But she is very meaningful for the samsara (metempsychosis). Brahman, with Maya as its limiting adjunct (upadhi), is Isvara (God). Isvara has attributes (guna) and functions (kriya) whereas Brahman is attributeless and functionless. Isvara is masculine in gender and He is the Cosmic Father. Analogous to the proton (+) and electron (-) in a neutron (neutral in charge), Brahman becomes Isvara and Isvari who is the Cosmic Mother. She is the material or substantial cause (upadana karana) of the universe. Isvara is the efficient cause (nimitta karana) of the Universe. We use the pronoun 'tat' (that or it) for Brahman, 'sah' (he for Isvara and 'sa' (she) for Isvari. Without the doership of Maya or Isvari, Isvara cannot perform

his functions of creation (srsti), sustenance or preservation (paripalana) and destruction (samhara).

With the steadfast retention of these fundamental concepts of reality, viz., Brahman, Isvara and Isvari, we may conceive of any number of gods and goddesses, depending upon their attributes and functions. We thereby don't violate non-dualism and monotheism. That's what the Vedic seers have done. That's what has been in process throughout the history of humankind. Thus the Vedas declare : In the One alone, all gods (including goddesses) become a mono centric circle. The one and only one Being ever remains as one Being and never becomes multiple. Seers have multiple perceptions of the one alone. God alone is one, though known by various names.

The Vedas do not subscribe to the idea of God in possession of any form. Not only Brahman but also Isvara and Isvari are formless. Hence the Vedic Aryans were not idol-worshippers. A question is raised here : Is it not contradictory to worship the formless God in a form ? The accomplished yogi can go to the fourth (turiya) state and, in the nirvikalpaka samadhi, can realize (cannot perceive, however) Brahman. That is, however, not practicable for most worshippers. In the concept of the vision of the Cosmic Form (Visvarupa- darsana) of God, the devotee sees a variety of forms. Symbol-worship is very conducive to the psychology of the devotee. Here we may quote the opinion of the noted German thinker, Heinrich Zimmer :

It is not until the spiritual activity of the devotee makes a particular yantra (pratima, mandala, or a yantra in a narrower sense) the focal point of all his powers of concentration, that the yantra takes on any significance.

This process of transformation, which human consciousness performs on the material substance of the yantra, occurs in the act of worship, in puja.The image is not the deity, nor could the deity's essence, through some magical evocation, enter from some where outside into the heart of the image for the duration of the ceremony of worship; the believer produces in his own inner being a vision of divine essence and projects it upon the sacred image placed before him, in order to

experience visually the divine essentiality in that state of duality which corresponds to his own consciousness.

Most image-worshippers commit blunder by limiting the all-pervading deity to the idol. The critics of image worship have a similar misunderstanding. The deity is invited by special rituals to render the vigraha (earthen, stone, metal or wooden idol) divine. This ritual is known as vigrahs-prana-pratistha. Even if the image is worshipped as the deity, the all-pervasiveness and omnipresence of the deity is well-understood.

The seed of the concept of the Cosmic Form (visva-rupa) of God is given in the Vedas. The Upanisads also refer to the cosmic form in many places. The eleventh chapter of the Bhagavadgita is the culmination on the development of the concept. This concept confirms to the religious practices of worshipping the formless in some forms. It is quite befitting to worship the unmanifested Being in a manifested form that is beautiful, energetic and symbolically meaningful. The critics of symbol-worship should appreciate the fact that a symbol and the entity symbolized are not identical in the analogy of the example that the map of India is not India. A model (M) represents an object (O); but therby the model itself does not become the object.

It is not correct to think that Isvara or Isvari cannot assume forms. The formless God or goddess who is omnipotent can assume any form He or She likes. The Svetasvatara Upanisad says: He who is one, without any colour (form), takes many colours (forms) in his hidden purpose through the manifold exercise of His powers. In additiona to the fact that Isvara or Isvari assumes forms of His or Her choice, He or she also assumes forms passionately desired by the devotee.

The Vedic seer was perceiving the formless in forms as the morning sky (Usa). He was perceiving the formless Brahman in the sun. In the Gayatri hymn, he was not really worshipping the sun (Savita); he was worshipping that tat (that) in the sun. He was not chanting "Savita varenyah"; instead, he was uttering "tat (Brahman) Saviturvarenyam". Symbol-worship has much significance in religious parctices. However, the significance

would be lost if the symbol is equated with the Being while the Being itself is forgotten.

So far we have tried to establish the following; (a) Brahman is non-dual, formless, attributeless, functionless, changeless, timeless, spaceless and non-relational; it is the only Reality. (b) Brahman is co-eternal with its power Maya. (c) The same Brahman acquires attributes and functions in regard to the cosmic processes. Thus, the Cosmos is created, sustained and destroyed by Isvara and Isvari who, albeit formless, may assume forms. (d) Symbol-worship has much religious significance, if performed with proper understanding.

Now we will elaborate the concepts of Purusa and Purusottama. The word 'Purusa' means (a) a male human being; (b) manifested Nature or Prakrti, (c), the unmanifested primordial materiality or Mula Prakrti or Maya, (d) the supreme God or Isvara, and (e) the non-dual Brahman.

The Rgveda describes the Cosmic Person as the Purusa. The second hymn of the Purusa-Sukta declares : All this verily is the Cosmic Person, all that was and all that will be. The Upanisad use the word 'Purusa' somewhere to mean Brahman and some where else to mean Isvara. The Bhagavadgita describes three types of Purusas, viz., the ksara purusa (the universe of matter and energy is the mutable Purusa), the aksara purusa (Maya, the power of Brahman is the immutable Purusa), and Purusottama (the Supreme lord or Isvara).

Lord Jagannatha is Purusottama, the Supreme Lord of the universe. The idol is made up of wood (daru) and hence He is known as Daru-Brahma. The wood of the tree, Azadirachta indica (Neem), is used for making the idol which is renewed every twelve years.

The Jagannatha Cult is anthropic. All the rituals centring around the Deity show that God behaves as man, that He has needs such as food, sleep, etc. as man, that He suffers from extreme heat for which He takes special bath, and that He visits His maternal aunt's residence out of love and affection. Many scholars claim that the Jagannatha Cult has all elements of

humanism. Unfortunately, they do not understand the mearing of humanism which opposes theism and maintains that the human being occupies the apex position in the universe, and that human interests are to be safeguarded at the cost of all others. The Jagannatha Cult is, however, anthropic in its all-embracing aspects.

The Jagannatha Cult preaches universal brotherhood. Lord Jagannatha alone could have been worsipped in the temple. Lord Balabhadra, the elder brother of Vasudeva Krsna, finds a place with Jagannatha to show the example of universal brotherhood. Mother Laxmi, the consort of Narayana, could have been worshipped by the side of the Lord. That has not happened, however. Universal brotherhood entails universal sisterhood. So Subhadra, the sister of Vasudeva Krsha, gets a place in between the two brothers. The wife is also a sister. But the reverse is not true. Devi Subhadra represents all women of the universe, human and divine. She stands for motherhood.

Many customs, systems, rituals and religious practices are component parts of the Jagannatha Cult. All of them have deep spiritual and cultural meanings. The three (four) images, their shapes, colours and other characteristics are mystic symbols, the meanings of which have been pondered over by research workers and religious thinkers. These are not directly the subject matter of the philosphy of Purusottama. Nonetheless, they profoundly enrich the Cult and make the Cult a universal culture.

NOTES

1. Atharva Veda, XIII. 4(1); XIII. 12 (sa esa eka ekavrdeka eva); XIII.4.21 (sarve asmin deva ekavrto bhavanti).

2. Atharva Veda, XIII.4.16-18 (na dvitiya trtiyascaturtho napyucyate. na Pancamo na sasthah na saptamo napyucyate. nastamo na navamo napyucyate. sa etam devamekavrtam veda.)

3. Rgveda, I.164.46 (ekam sad vipra bahudha vadanti); X.114.5 (suparram viprah kavaya vacobhirekam santam bahudha kalpayanti).

4. Rgveda, I.164.46; II.1.4; II. 1.6; II.1.7.

5. Yajurveda, XXXII.3 (na tasya pratima asti yasya nama mahadyasah.)

6. Zimmer, H. 1984 Artistic Form and Yoga in the Sacred Images of India. Delhi: Oxford University Press. p.32.

7. Rgveda, X.110.9 (ya ime dyavaprthivi, janitri rupairapimsad bhuvanani visva).

8. Chandogya Upanisad, V.18.1-2; Brhadaranyaka Upanisad, II.2.3; Taittiriya Upanisad, 1.4.1; Svetasvatara Upanisad, I.4; I.9; V.7; VI.5; Maitri Upanisad, VI.8; VII.7; Prasna Upanisad, I.7.

9. Bhagavadgita, XI.16.

10. Svetasvatara Upanisad, IV.I (ya eko varno bahudha saktiyogad varnananekan nihitartho dadhati).

11. Rgveda, X.81.3; X.90.1

12. Rgveda, X.90.2 (purusa evedam sarvam yadbhutam yacca bhavyam).

13. Bhagavadgita, XV.16-18.

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SRI JAGANNATH AND THE ORIYA RELIGIOUS LITERATURE

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Oriya, an Indo - Aryan language spoken in the state of Orissa and surrounding areas has a long literary tradition which can be traced back to the 9th - 10th century A.D. in the epigraphical records and the 'carya' songs of the Buddhist Sahajiya saints. The earliest specimens of written composition in the language are found in inscriptions and copper plates. Some of these records are almost of literary type having in content fascinating episodes, socio-political features and description of places and events. expressed in a living speech style. The Carya songs mark the beginning of creative literature in the language in its proto - stage. Gradually , in the course of the next two - three centuries, as the language progressed towards its distinctive formation and a separate script evolved for scribbing palm - leaves. literary activities also developed.

Religions provided strongest motives for creation of literature in Oriya in ancient and medieval periods and proponents of religious sects and movements pioneered to produce literatures for propagating and exposing their doctrines among the common masses and for redeeming the religious life of the people from Bramhinism and Sanskritization. At first appeared smaller and simpler compositions, such. as, hymns and prayers, liturgical works, votive tales, narratives depicting glories and actions of gods, and then larger and serious works like translations and commentaries of the scriptures and theological treatises were attempted. The earliest extant specimens seems to be the works of the Nath and Saiva cults. The texts restored as yet are very few; further more, some of them are of uncertain authenticity. Nevertheless, these works formed the foundation on which rises up the great edifice of the Oriya literature.

(i) The Sectarian Trend

Oriya Literature of the early and the medieval period was largely motivated by the religious movements. The main cults which inspired literature are Buddhism, Nathism, Saivism, Saktism, Tantricism and Vaishnavism. Each of the these sects produced some literature in their bid to provide their faith, philosophy and liturgy with textual authority and propagate them far and wide among the masses, who would not understand Sanskrit. Although the burden of the abstract and spiritual aspects of religion was heavy on their works, flashes of creativity and artistry mark their literary merit. Pieces like Batsa Das's 'kalasa chautisa,' Jasobant Das's 'govindachandra gita,' Narayananda Abadhuta Swami's 'rudrasudhanidhi' carry a lot more intrinsic literary values than religious pedantry. It is to be admitted to the credit of the saint poets that they innovated and developed certain typical forms and genres of poetry, such as, Bhajana, Janana, Stuti, Cautisa, Koili, Poi, Baramasi, Chaupadi, Boli, Ogala, Patala, Malika etc. They also created prototypes of the Sanskrit epic, Purana, Gita, Samhita, Sambada, Mahatmya etc. which are typical to Oriya. At a later stage, some of them even composed romances in ornate style depicting amorous activities of their gods and goddesses.

The cult of Jagannath, which, of course, resulted as a synthesis of many sects, formed the strongest foundation of the Oriya religious literature. The literature of the cult which mainly consists of the writings of the Pancasakha: Balaram, Jagannath, Achyutananda, Josobanta and Ananta, was based on a rigid ethical background as the cult itself. The myths and legends connected with Jagannath are not only sparse but also do not contain the genesis of any sensitive or sensuous theme. His Buddhist followers never spoke of the sexo - yogic practice of Vajrayana or Sahajayana. His Saivite and Sakta Followers never qualified him with the gross and popular activities of Siva and Sakti and his Vaishnavite followers instead of relating the amorous 'Lila' of Radha and Krishna in Vrindaban interpreted those topics metaphorically in the human body in the context of 'Pinda - Brahmanda - Vada'. A sensational episode, like 'Rasa - Lila' has been described by Achyutananda in his ' nitya rasa' in terms of yogic esoterism. Poets like Sarala Das, Chaitanya Das

condemn the love dalliance of Krishan as unethical and immoral. Both the Buddhists and the Vaishanvites of the Orissan band very consciously discarded the Sahajiya practice of taking Female Force (Mudra) in-spite of the Tantric substratum of their religious doctrines. As a result of this streak of puritanism and spiritualism, the burden of the ' Nilaçakra' has been rather heavy on the religious literatures of Orissa.

It is only at a later stage, after the death of Sri Chaitanya (circa 1534 A.D.) when due to a split between the Orissan and the Gaudiyan bands of Vaishanvites, sectarian rivalry became so tense that each of the sects developed the literary medium as a powerful instrument of operation against its opponents. At that point some really good poetry was produced with religious fervour. At that time even a Jagannathite poet like Purusottama Das portrayed the heroic lord of the ' Kanchi - Kaveri' tradition as the lovelorn Sri Krishna dallying with Maniki, a cowherd woman, out to sell curds on the bank of chilka lake. Jagannath, had been indentified with Krishna in an earlier period Sarala Das in his Mahabharata traced the origin of Jagannath to the unburnt corpse of Sri Krishna thrown into water. According to him, because of the sins committed by Krishna in his affairs with the Gopis his body could not be consumed by fire. That body reached the shores of Puri in the form of a log of wood from which the image of Jagannath was carved out, it assuming the form of Buddha - Narayana. Thereafter he was conceived as Buddha, Nirakara, Sunya Purusa, Purusottama - characteristically very much opposed to the Srikrishna of the Dwapara Age. Even in 'ganesha bibhuti' tika the author Bhupati Bhanja treats Radha as the sister of Krishna with a view to cover up their erotic image under the aspect of Buddhist fraternity. But the impact of Jayadev's Gitagovinda and the popularity of Gopal - Krishna established by Chaitanya and his followers became so overwhelming under the royal patronage of King Pataparudra Dev (1497 - 1540) that it inspired many Jagannathites to accept both Srikrishna and Srichaitanya as the incarnations of Jagannath, and to sing the story of Radha - Krishna as the Lila of Jagannath. Thus Jagannatha merged in the form of Gopal - Krishna and that the 'Waves of Delight'

(Dinakrushna Das's 'Rasakallola' as translated by John Beames) rose on the dry world of medieval Oriya poetry.

(ii) The Romantic Trend

Love as a theme of literature originated in religious poetry. In the Hindu Pantheon every god has his consort (s). Apart from treating them metaphysically as 'Sakti' (Power symbol) the saint-poets occasionally treated them also anthropomorphically as wives, beloveds, paramours, playmates and peeped into their private lives. Ultimately with the rise of the Radha cult in the fold of Vaishnavism the concept of power symbol became secondary to the concept of love symbol. Jayadev's Gitagovinda set an all time record of the shift of emphasis to love in religious literature.

The Oriya Vaishnavite poets, particularly those categorised as followers of the Gaudiyan school, took up this trend. The Jagannathites, Saivites and Ramites competed with them, and some Pseudo - saints also made their debut out of fun for love. Thus, the dimension of love and romance expanded in the Oriya religious literature.

The impact of religious love poetry on a decadent society was explosive. The concept that love if related to god is sacred but otherwise profane was invalidated for the sake of art. Eroticism was equated with aestheticism and both could be considered consubstantial. The first manifestation of this trend was to be found in temple sculpture and architecture. Then it pervaded the realm of poetry. The intriguesome socio - political situation that arose with the downfall of the Gajapati rule, the court of the lust and luxury - prone despotic chieftains, and the desperate public with shattered moral and ethical standard directly or indirectly patronised the literature of this kind. Following the sectarian writers the secular and non- religious writers were encouraged to join this movement. In the process, gradually religion was supplanted with romance and divine love with sensuous earthly love, and gods and goddesses were replaced by prince and princess, or simply men and women.

The medieval romances are thematically classifiable into three groups - religious, sub - religious (semi - religious), and non -

religious (secular). The religious class is further divisible into three sub - groups on the basis of their cult affiliation, that is , Radha - Krishna, Ram - Sita and Siva- Parvati. The semi - religious class includes works based on Puranic stories and characters. or secandary and peripheral deities like Usa - Anirudha, Subhadra - Arjuna, Nala - Damayanti etc. The non - religious class can contain works based on stories concocted around imaginary characters. Upendra Bhanja's works 'baidehisa - bilasa,' 'Subhadra - parinaya' and 'labanyabati' are representative of these three classes respectively. Besides him the other major authors who contributed to this genre are Dinakrushna Das, Loknath Vidyadhara, Jadumani Mahapatra, Abhimanyu Samantasimhara, Bishnu Das, Bhakta Charan Das, Raghunath Bhanja, Brajanath Badajena, Kavisurya Bladev Rath etc.

(iii) The Lyrical Trend

Apart from the lyrical cantoes contained in the romances the medieval period has also a rich harvest of lyrics, commonly called 'Odisi' songs. The Chautisa, Chaupadi, Bhajana, Chanda, Champu, Padyavali etc are some of the best lyrical types. These are based on the themes of either love or devotion and provide the subject matter for composition of the Odisi dance chores. Most of the saint poets and romance writers composed some lyrics, but at a later stage some pure lyricists greatly enriched this area.

The most prominent among them are Kavisurya Baladev Rath, Gopal Krushna patnaik, Gaurahari, Banamali and a few others. Kavisurya even composed a lyrical play antitled ' Kishorachandrananda champu'. It seems this trend came into vogue under teh impact of the Gitagovinda, the lyrics of Vidyapati, Kirtana of the Goudiyan Vaishnavas, and the songs of Kabir, Mira and Sur Das etc. However, the contributions of two saint poets, Salabeg, the Muslim devotee of Jagannatha and Bhima Bhoi, the blind tribal poet of the Mahima cult are genuine and most outstanding in the area of the religious lyrics in Oriya.

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AN ENQUIRY INTO THE GARUDA STAMBHA

Prof. Chandrasekhar Rath

There are many points of academic interest in the temple of Lord Jagannath at Puri. One high on the list is the iconography on the body of the temple inclusive of the wooden images intalled in the sanctum. Why at all did the artists and architects, who have left such ample evidence of their superb workmanship on stone, choose to adopt a perishable medium like wood to make the image of Lord Jagannath ? Secondly, why did they leave it so very apparently incomplete ?

Answers are many and varied. But one could, perhaps, avoid sophistry by assuming that the image was not made by the artists who built the temple. In other words, the image of Jagannath came down as a religious legacy which had to be accepted without any alteration either in form or material. It could well be a totem worshipped by the aboriginal Sabaras, as legends have it or it could be still older, dating back to the worship of living trees.

The image must, in time have been replaced. There is, in fact, a ceremony called the 'Nav-Kalevara' which serves this purpose. But it still remains a very secretive and mysterious rite which is calculated to, and does, impress upon the minds of devotees at least two hings, viz (i) that there is no change in the identity and form and (ii) that beneath the perishable sheath of wood there is an imperishable core of unknown origin and description which is being eternally transferred from the old image to the new suggesting the trans - migration of the soul. What is this mysterious imperishable core? Is that again made of wood, or a form of wood since Lord Jagannath is celebrated as the Darav Deva (Wooden God) ? Could it be wood that has turned to stone? These Questions regarding the core of the image shall remâin unanswered so long as the mystery is zealously guarded by countless devout worshippers who would never part with the secret, may be because they are themselves not aware of what it really is.

But in this regard attention of scholars could profitably be invited to a less celebrated and definitely much less discussed mystery of the Temple. Despite the various claims of other religious sects to have a share in the rites and performances in the temple of Lord Jagannath, it is primarily a Vishnu temple. There is therefore The Garuda Stambha located in side the temple at the eastern end of Jagamohan on the central line deviding the sanctum and the temple Longitudinally. In the present context, however, the religious interpretation of the Stambha is of auxiliary interest. The main focus is on the material of which it is made and on its structure suggesting a possible significance.

The total structure of the Stambha should be arround 10ft in height. There is a square base 5ftX5ft, graduating up in three steps to a height of two feet from the ground. Then at a height of some seven feet starts the top-structure in the reverse order similar to the base but smaller in size. Right on top is a superb piece of sculpture in black granite.

In between the base and the super-structure is the Stambha which every devotee embraces before a darshan of the Lord. On close observation it becomes clear that the base and the top are subsequent patch works with which the Stambha has nothing in common. It is on the other hand, a whitish monolith untouched by any chisel. It is completely independent of the rest of the structure. How deep the Stambha has gone in to the ground is difficult to say but its total height should not be les than around 10ft. Even to a casual observer it seems to have the unmistakable from of an unhewn log of wood-the whole trunk of a medium sized tree. One can see the grains, the knobs, the cracks of a barkless log. But it is all stone, soild and hard!

A few hypotheses, therefore, suggest themselves at the first sights of this Garuda Stambha. (1) Could it be a fossil-a whole tree petrified some millions of years ago? (2) Could it, therefore, be the original legendary log retrieved from the sea and preserved? (3) Could it be the original Deity worshipped from time im memorial as Khambeswari-the Eternal Tree or the

wood God? (4) And finally could there be some relation between this petrified log and the 'imperishable' core hidden in the images ?'

A mystery, ab initio, is baffling but yet it is a challenge. It can be reasonably hoped that it might draw enough scholastic attention which it so richly deserves. The Garuda Stambha in the famous temple of Lord Jagannath at Puri might well be a fossil. What we need is conclusive proof.

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THE RELIGIOUS TRADITIONS IN EASTERN-INDIA AND LORD SRI JAGANNATH

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From the researches and other works about the ecology of earth, it is concluded that Five Lakh Years ago the human species is Originated in India like other Part of the World. It is not in our dissusion that whether the species is created first or in latter times. But it is sure that it Five lakhs years ago, the species was in the other parts of world it must be survived in India. Like human beings of other regions, the human beings of India must have their evolation and development. Their development must be varried in different ages viz the stone age, the copper age and the iron age etc.

It can't also be said that they grew in a particular region of India. It is because according to the geological researches, the atmosphere, the cycle of seasons and it's is soil etc are very suitable for the creation of the mankind. Though fertility might varry from place to place but for some natural purpose they are having wonderful similarities.

According to some sociologists the human species had it's ecological evolution since 25.000 Years ago. It continued up to last 5000 Years. The ancient man depended up on hunting and forest productions for his food. He protected himself by ammunations made From stone, wood and skelitons of different animals. He resided in the caves of the mounts and saved himself from summer, rain and cold. Frankly speaking the ancient man was living his life beastly and that style of living was same in the whole world.

Besides all this, the will power and tallent of man is an excellent gift of God as well as of Nature. The continuous development of the mankind is only due to knowledge. He used the boiled food inspite of the raw. He invented pots made from soil to preserve water and for a good sleep he made mattress from the leaves of the plants.

When he realised the gift of nature, he used to worship the forest, mountains, plants and tree, the earth and the sun as his well wisher Gods. Not only he worshipped all these but also he regarded them as the guardians of his family. The mankind were seen in India at this time was a cultured one. The inhabitants of India may be named savages, ab-original people, tribals, hunters, Proto-Austrellians etc. but acutally they are the ancient most people of whole Indian Continient. Now a days the tribal people are made un touchables by the so-called civilised people of modren India.

It is concluded from the archeological survey of Mahenjodaro' and "Harppa" and Dwaraka Nagar from the westem India sea-shore that a huge and developed civilisation was survived in Indian between 5000 BC to 3000 B.C. It is called as Indus Valley Civilisation. The civilisation was founded by a group named "Dramila"

They were orginally from the Himalayan plains and enterinto India and tried to expell the ab-original groups from the region. The people of stone age used to stay in mountains and forests due to their turture mainly they came from northern reasons and used to stay in south-eastern reasons of India. They did not face difficulties for adjustment with the original onhabitants of eastern region because they got maximum helps from them, because those people are of same group. But still they had not co-operation in so many spheres. This in equality is also seen in these days. But one connecting wire tied them with each other that is their fundamental way of thinking, Their belief and faith for God is excellent. According to the tribal belief, God mean a concrete form of an abstract power, which always help and bless the people. Mother earth, the mountain, the river and spring, Plants and trees rain etc. are equal in the eyes of the tribal groups becides this simplicity is their in born natural quality which is seen in them. That's way they had to be turtured by the conspiraly of the Trees passer "Dramilas" they had to wonder from place to place like homads they had to bear painful turtures, inspite of all these they never be said weakened mass. They are actually independent in thought and action.

After some 500 Years, India was occupied by an other group named "Arya" The native place of Aryans is said to be the gulf areas According to some historians they are the original inhabitants of India. They conclude that the Aryan's at first Such on the "Sapta Sindava" areas. The "sapta sindava" areas are now-a-days named as Afganistan,people from the areas claimed themselves as "Aryans". "Arya" is a cultured or respectable title. Highly Cultured and respectable Persons are now-a-days regarded as "Arya"

Actually their culure and civilisation was matured and developed. They were white in colour,huge hosed and sophisticated in thought,belief and action; Their language was different from the local language. Their sudden arrival into the land caused conflicts between the "Saindhav Dramilas" and the Aryas. The Dramilas were defeated by the Aryans and expelled to southern regions through the western India and implimnted and developed their own civilisastion and culture there. They are so-called idol-worshippers. The savage-Dramila conflict and Dramila-Arya. conflict were totally different to each other. The former is the indirect ane where the latter is the direct invasion. After a long time battle,the "Aryabarta" was formed in nothern India and the "Dramila" culture was developed in the Deccan,But the Eastern region was totally developed by the culture,tradition and civilisation of the tribal people.Eastern India is named by Kalinga (The present Orissa) including Anga,Banga,Koshala and other minor areas,which was ruled by the ab-original inhabitants of the Land.But one is important that "Kalinga"was the most cultured and powerful of the all.

The inhabitants of Kalinga were devided into three groups viz-

(1) People of mounts

(2) People of Forests

(3) People of Plains.

These three groups are named as "savars" All of their Language was named "Savara" The tribal groups of mounts and forests are named as Savar and Kondhs in latter periods where

as the tribal groups of Orissan plains are named as oda-Savaras They resided in the land inbetween Kapisa and Godavari and in the Kalinga.Their faith and belief in God was highly powerful and to some extents absurd.

From various researches it is known that the Kalinga Society worshipped three Gods. Viz-

(1) The home deity

(2) The village deity

(3) The mass deity

The 'Home Deity' is the 'Ista Devi,' or the mother Goddess of home who protects the family. She stays in a secret place of the residence. She is responsible for the fimaly affairs.For each and every auspicious occasion she has to be worshipped first Even a new ornament or cloth can't be put on before sacrificing her when the daughter or the daughter-in-law arrives at home she has to show her regards to the Ista Devi first.The Goddess controls the family indirectly. The Home-Goddesstradition is followed by the fore-father-worship of the mountain-tribes and the Isana Devata (ईसान देवता) worship of the forest-tribes.

The another deity is the 'village deity' who is worshipped by the entire village. He resides in the border of the village.This tradition is supposed to be originated from the Pre-historic age.

The 'Stone deity' of the stone age now-a-days might have been converted into a complete female deity.Images of this type can be seen in the land in between river Govadavari and Suvarnarekha and also in the Chhota Nagpur areas. The symbols of the village-deity are-samaleshwari or Khambeshwari of westren Orissa, Biraji of north Orissa region, Kalingeshwari near Puri, ugratara of Bhusandapur,Bankasiri of Digapahandi, Bhairabi and Kathari of south Orissa, Kureishwari of Mahendrapada and 'Bana Durga' over the mounts of Koraput. Besides these,the Goddess-worship Ped in Kharakhari Osha,Janhi osha and in the "Dalkhai'ritual of westren Orissa belong to this group.The worship and ritulas are continuing according to the tradition.

Besides these two deities another deity named ""Gana Devta" was worshipped in the Kalinga Society, He is called as 'Rastra Devata' or the God of Nation, He was worshipped by the entire population of the nation irrespective of caste, creed and colour. He is above the all deitis and that's why He is placed in the highest placed named mahendra Giri It is because the place is very high and very difficult for some body to rnvede that. The tribal people have no tradition to keep their deities in open places. It is depicted in purans that the (tribal) savara Vishwabasu worshipped Jagannath in a secret and lonely place. But in auspicious occasions the tribal people jointly worship their God Jaganta. According to some the word "Jaganta' is evoluted in to Jagannath. Perhaps the wooden diety Jaganata was give such a name (Jagannath) after he was accepted by the Brahmanya sect of Hinduism and worshipped by it. This concept and the word Darubrahma is clearly depicted in one of the entrances to Mahendra parvat. The way is named Daru Brahma marg. The reasons for this naming are.

(1) Perhaps the Daru (wood) was taken by that way and that is why the way is named so.

(2) According to another view-the way is named Daru Brahma marg because people go by that hway to see the Daru Devata (wooden Deity).

The first view may be more acceptable.

It is depicted in Jain books that after the arrival of Jain Guru "Parshwanath" into Orissa, Kalinga was occupied by the king of "Ashmak" a south-Indian province, At that time the tribal groups hidden their deity in Nilakandar (present Puri). It is supposed that the in-service groups sifted to that region with the deity and stayed there permanently It is depicted in purans that when the three idols were constructed the place was covered by the savar house still more researches are needed on this issue, we are sorry that the critics and research persons, a confined their investigations of Lord Jagannath in only one thousand years (since the reigdn of Cholaganga Deva")

Anyway, the Daru Devata or the wooden deity was never a heavenly God. He was worshipped as a human being. He is

a great man, or he is Purusottam. He is the king of the state. So many Niyogs ( ) are there for the service of the king. He is having Chhatisa Niyog ( ) and Chhapan Bhoga. ( ) or 16 sacrifices.

Chhatisa Niyog means services from 36 different classes viz-the artisan-art,the Gold smith-ornaments for the deity, the milkman-milk and curd the weaver-clothes,the mahari (Devadasi) satisfied their God by singing and dancing. The chhatisa Niyog is depicted in the Bada Deula sevak Khatani Niyog "Karmangi" But now the 36 services are extended to more than 100. But the 36 digit is not changed still now so many regulations of services are in the responsibility of some particular castes viz-Dayina Niyog-savar, Bhajani Niyoga-the gardener, Bindhani Niyoga-the Goldsmith the Jaresia Niyog-the Barber the Asta Adheni Niyog-Gauda (Milkman sect) the Kharaka Niyog-the fisherman etc.

Besides 56 types of cooked dish are offered to the deity from the very ancient times. It is named Chhapan Bhoga" These are 28 types of rice and curry and another 28 types of sweet meats. Some extra dishes are also offered to the deity as Raja-Bhoga. All the things are cooked un-shaped and un-grinded offered to the God in soil containers. The prasad was distributed and taken by the males and females. There was no complex of touchable-untouchable and of caste creed etc. Everybody has right to have the Mahaprasada, This was the religious faith and God belief of the eastem region so,the socity has no caste system and complex. No body is superior or inferior. All are the subjects of the empinle Lord Jagannath. This is the religious tradition of the Eastern-India which is symbolised by the huge deity (Bada Thakura) of a huge temple (Bada Deula) Lord Jagannath.

Chandraprava street
Berhampur
Ganjam,

English Translation by : Rasmi Mishra

RELIGIOUS TRADITION IN ORISSA AND SRIJAGANNATHA

DR. BHAGABAN PANDA

The religion is a system of belief or worship connected with emotion and morality. It is a bond, that unites the human and divine. The religion was developed basing on the superstitions at the beginning state but gradually it has grown into a vast proportions comprising man, nature and god. In the long run it became the way of life which developed a philosophy and culminated in spirituality. The whole spiritual progress of man is now embraced by the term religion. This is the realisation of God who is the goal of all religions. One, who concerned with religion, bound by monastic life or devoted, is called religious.

The tradition means the Oral transmission of a belief, practice or anything continuing in the life of a family or community from generation to generation. In all the scriptures the tradition has been regarded as the vital source of Dharma or religion even if it goes against the religious scriptures. So the tradition is more powerful than religion and more practical than the religious practice. By this way the religious tradition differs from person to person, family to family and community to community which created a number of gods and goddess, various practices and beliefs and different faiths and philosophies, rites and rituals, emotions and morals, the way of religious life, Life and tradition may differ with each other but their ultimate goal is one, that is the realisation of god who is described as the embodyment of Satyam, Sivam and Sundaram. The truth is one and the wise ones call it variously, "Ekam Sadvipra bahudha Vadanti', was the substance of Indian religious realisation.

The religion is a universal phenomenon. There is no nation on the earth which has not got somsort of religion or other. The conception of god differs from religion to religion but the goal is the most essential unifying factor of all religions. To emancipate the spirit from the clutches of the body certain restraints and

regulations in religious life are necessary. They are called Purusarthe or the wished ends of man. They are called values of life in modern terms. The Purusarthas are according to Indian conception Dharma, Arth, Kama and Moksa or ethics, economics, enjoyment and emancipation. The ethic or Dharma is the basis for all other three and the primary means of the moksa or emancipation. It is said in the Mahabharats -

'Dharme charthe cha kame cha mokse cha Bharatarsabha

Yadihasti tadanyatra yannehasti na tatkvachit.

In religious tradition of India we see development of different faiths and philosophies like jainism, Budhism as nonvedic and many other secterian philosophies like Saivism, Saktism, Vaisnavism etc. as the Vedic origines. But all they are the branches of Sanatana Dharma. They all preach as follows :-

Ahimsasatyamasteyastyaga santirapaisunam.

Dayabhutesvalobhatvam mardavam hrirachapalam.

The persons who practise those are called religious irrespective of their faith and philosophy. The tradition keeps them alive through the ages. To the religious mind every action is a sacrament. The whole of life is so organised as to lead man to god. The human life is divided into four Ashramas and four varnas. Accordingly the Ashramadharmas are for the discharge of social obligation. The man is led through the four purushartha by these ways of religious life.

The religious tradition of Orissa reflects the evolution of religious beginning with Jainism upto the rise of Mahimadharma. This is interwoven in its history of different dynasties, monks and their supporting and advocating various religious faiths and systems in different periods. It is seen in this long and continuous tradition that one religion emerges from the other, one existing simultaneously with the other and one making way for the other resulting in harmonious blending of ideas and faiths.

Before the advent of Mahavira, the last of the Tirthankaras. Jainism had already a beginning in Orissa. In the 6th century B.C. Mahavira is believed to have preached his gospel in Orissa. The Jainism was patronised by the emperor

Mahameghabahana Kharavela (1st. Century B.C.) and he was credited with the recovery of the sacred image of Kalinga Jina which was earlier carried away from Kalinga by the Magadha king Mahapadmananda. The emperor Kharavela was the pioneer of the jainas who caused the writing of jaina scriptures for the first time which laid the foundation of Jaina Sarasvati movement in India. The Jainism continued to flourish in Orissa till to the 7th century A.D. and was in affluent condition as known from the accounts of Hieun-Tsang who visited Orissa about 639A.D. Besides the fomous Udayagiri and Khandagiri caves the discovery of a large number of Jaina sculptures in different places extending all over Orissa testifies that it was a popular religion upto the 11th centuries A.D.and continued in a subdued form till to the present time.

Like Jainism the traditon of Buddhism in Orissa from the time of Asoka is continuously preserved up to the rise of Mahimadharma in late 19th century A.D. The first two disciples of Buddha were Tapasu and Bhallika, who were inhabitants of Utkals and saved the life of the Lord and kept alive the "Light of Asia" for ever. It is no doubt that Budhism, was a popular religion in ancient Orissa well before the emperor, Asoka, the great. The Asokan age ushered into Buddhism a new spirit and instituted a fresh vigour. Under the royal patronage it could not be confined to Limited region and assumed the shape and vigour of all India. The oloscure history of Buddhism in Kalinga became clear after the Kalinga war in 261 B.C. Out of the horror of Kalinga war emerged a new Ashoka who had patronised it as a source of peace and harmony in life.

After the third Buddhist council held at Pataliputra, the reputed monks went to the various parts of the country for propagation of Buddhism and in this process Mahadeva, a notable monk and Asoka's brother Tissa, came to Kalinga. The popular lengends and accounts of the Dathavamsa speak of the transfer of secred relic of the Buddha to Sri Lanka from Dantapura where it was previously preserved. In early Christian era Dantapura, Tosali and Puspagiri in Orissa were chief centres of Buddhism. It is known from the accounts of the Chinese pilgrim yuan Chawng and Tibettan Lama Taranath that Orissa

remained a strong centre of the both Hinayana and Mahayana Buddhism till to the 7th century A.D.

But in the 7th and 8th centuries Tantricism in Mahayana Buddhism was a dominant force not only in Orissa, but in other parts of the country also. This Tantricism influenced the religion, literature, sculpture, art and even the society at large. The Bauddhacharyas of Orissa namely, Kanhupa, Savaripa, Luipa, Indrabhuti and Laxminkara had composed many taxts on Tantra in Sanskrit during this period. Thus Mahayana Buddhism with its various branches, such as, Vajrayana, Sahajayana and Kalachakrayana was highly popular in Orissa. This fact is attested to by the number of Buddhist relice in the shape of monasteries, temples and sculptures found in different parts of Orissa. If Buddhism has been expelled from the land of its birth, it has undergone physical transformation which influenced Orissan art, literature and philosophy upto the 17th century A.D. There are certain aspects of Buddhism still prevalent in the culture of Orissa unnoticed to the naked eyes.

In the religious tradition of the land it is roughly marked that the Buddhism had replaced Jainism and Saivism had replaced Buddhism in Orissa. There are both literary and archacological evidences about the conflict between Buddhist and Saivites as well as the victory of latter over the former. The Ekamra Purana mentions a conflict between the demons and the gods. These demons were none other than the Buddhists. The huge Sivalinga, now anshrined in Bhaskaresvara temple at Bhubaneswar seems to be a remnant of an Asokan pillar converted by the Saivas into the phallic emblem.

In Orissa the worship of Siva can be traced back to the 4th century A.D. with the discovery of Siva - Nataraja at Asanpat in the district of Keonjahar. The pasupata form of Saivism was established at Bhubaneswar in the 7th century A.D. Two images of Lakulise occur in the front facade of the Jagamohana of the Parasuramesvara temple assigned to this period. Saivism, suffered a set back due to the rise of Buddhism in the 8th century A.D. But with the advent of Sankaracharya there took place a revival of Saiva activities in the 9th century A.D. A Sivalinga at Soro contains a Buddhist dharani which

proves that Buddhism lost its identity and merged itself completely with Saivism. This religion attained the apex of its glory in 11th century under the patronage of the Somavamsis. The Siva temples built during the 7th to 11th century were Parasuramesvara, Brahmesvara, Muktesvara, Lingaraja, Kedaresvara, Meghesvara, etc. Out of which the Lingaraja temple can be considered as a notable Siva shrine not only of Orissa but also of India too.

In Orissa the Sakti cult can be traced back to the 2nd century B.C. In the beginning of the Christian era a large number of local deities were accepted by the Jainas, the Buddhists and the Hindus in their pantheon. The spread of Sakti cult was marked by the worship of various images of Durgas, Matrikas, Yoginis and various other folk deities beginning from the 2nd - 3rd century A.D. in different Sakti pithas of Orissa. It was popularised during the reign of Bhaumakaras (736 - 948 A.D.) and many temples were built exclusively for the worship of various Sakta images. Besieds puri, Bhubaneswar, Yajapur, Hirapur and Ranipurjharial, many other places also attest to the immence popularity of the Sakti cult in Orissa from the 2nd - 3rd century A.D. to the 13th century A.D. The Sakta tantric cult was developed in its various aspects in Orissa which was famous as the Udrapitha, the first tantric pitha in the tantric works of India.

The cult of Visnu had its rise in Orissa during the Mathara rule in the 5th century A.D. though its traces are found in the Rock Edict of Asoka and Hatigumpha inscription of Mahameghavahana Kharavela. The epigraphic evidence reveal that the Matharas were the worshipper of Visnu Narayana. Similarly, the Nalakings were also devotees of Vasudeva. But with the advent of Eastern Gangas and Sailodbhavas, the Vaisnavism lost its royal patronage and its place was occupied by Saivism. The great Saiva Acharyas like patanga Sivacharya, Pramathacharya and Gagana Sivcharya influenced the kings and people of Orissa and overshadowed Vaisnavism during the reign of the Sailodbhavas, Bhauma Karas and Somavamasis under whose patronage the great Saiva temples were constructed.

The rising tide of the Vaisnavism almost swept the whole of Orissa during the 12th century A.D. As a result there was a

decline of Saivite activities in this period. The Ganga emperor Chodaganga Deva conquered Utkala in about 1112A.D. and his vast empire was extended from Ganga to Godavari. Under the influence of Sri Ramanuja, he embraced Vaisnavism and constructed the great temple of Jagannatha at Puri. This is a landmark in the development of Vaisnavism in Orissa. From the middle of the 12th century A.D. Vaisnavisms pread all over Orissa through the songs of Gitagovinda composed by jayadeva, a great saintly poet of Orissa. It was the dawn of a new consciousness which influenced the art and literature of Orissa in later periods.

Puri then became an important Vaisnava pitha in India. The worship of Laxmi - Narayana, Gopinatha, Madhava, Krishna, Sita - Rama had started and attained celebrity during the reign of the imperial Gangas. Great Vaisnavite saints namely Nimbarka, Madhva and Narahari Tirtha had visited Orissa during this period and many temples for worship of vaisnvite gods were constructed along with the famous temple of Ananta Vasudeva on the bank of Vindusarovara at Bhubaneswar. It was during this period that the process of synthesis in the religious systems of Orissa was started and Visnu temples at the Saiva and Sakta pithas were erected. In this process all religious faiths in Orissa untimately converged in the great cult of Jagannatha.

The birth place of Mahimadharma is Orissa, but now it has spread all over India. Mahima cult can be traced to the last part of the 19th century A.D. The religious philosophy of Mahima Dharma differs from the Advaita on the one hand and the Buddhist principles on the other. In the puranas the devotees are divided in to three categories as Uttama, Madhyama and Adhama. Those who realise the presence of God in all creatures belong to the highest order of devotees. They do not require any medium of idols or symbol to worship. So in the Mahima cult the idea of god - hood to all people is Alekha or Formless. It is also known as Alekha Dharam.

In Mahima Dharma one can see the retention of Vedic ritualism of worshipping the deity through oblation of ghee in the fire. All kinds of offering, offered by the followers, are to be dedicated to the formless god through the fire. The way of life

of the devotees are conducted according to the ideas of Buddhist and Yogic practices and Upanishadic thoughts are round in this cult. Leaving apart the workship of idol it has great affinity with the cult of Jagannatha.

The famous Santha Bhima Bhoi, a poet - philosopher of Orissa, was the first illuminious propounder of the Mahima Dharma, who made it popular among the rural folk all over the State. His followers established about 757 ashramas and tungis of the Mahima cult and preached its philosophy and the knowledge of divinity among the people of Orissa.

The cult of Jagannatha which has assimilated the religious and philosophical aspects of all the religions and faiths and has survived and sustained throughout the course of history, is the quintessence of Orissan life and culture. After the construction of the present Jagannath temple at puri in the 12th century A.D.and establishment of the deities of Jagannath, Balabhadra and Subhadra, the cult has evolved more in conformity with the State religion which claims a royal proclamation by the Ganga kings and later to be followed by the kings of khurda. Jagannatha generally the representative of the trio is the synthesis of the essence of Jainism, Buddhism, Saivism, Sakticism, Tantricism and Vaisnavism, the ritualistic aspects of which are manifested in his daily worship. Almost all religious philosophies in India are linked to the one or the other aspect of manifestation of Jagannatha and interpreted to be a synthetic whole of Indian religious movement. The poets, Writers, Scholars of the whole of Eastern India had some way or other prayed Him and discussed about Him in their works.

Jagannatha is neither a sculpture nor a painting worshipped in an uniconic form without hands, legs and other human features unlike the deities of different pantheons. Many stories and legends, philosophies and rituals which have grown aroung this god made him highly controversial and yet most acceptable and adorable. Lord Jagannatha is rightly held to be the lord of the universe and in fact is the embodiment of universalism shunning the mortal barriers. This is not only in the realm of philosophical thoughts but is manifested in actualities. His abode at puri is flung open to all beginning from the

Brahmanas, the highest of the order and the Sudras the lowest of the low alike who share their common plate inside the temple.

The religious evolution and upheavals centred round Jagannatha and became instrumental in creating a tradition recorded in innumerable religious customs, literature, art and crafts and many more legends from times immemorial that have been handed down to the present in making a living a rich heritage of the past.

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BHAKTA KAVI SALABEG - A SYMBOL OF NATIONAL INTEGRATION.

Dr. A. K. Meeshraw.

It is now widely admitted that very few poets have written heart-rendering Bhajans and Jananas as Salabeg in praise of Lord Jagannath and Lord Sri Krishna. So intense was his devotion to the Lord that most of his songs came from him spontaneously. It is also intersting to note that his father was a Moghul soldier Lalbeg who later on became a Subedar.

Although the exact date of birth of Salabeg is not available from historical records, but from historical events as well as from the essence of some of his writings it is revealed that he was born in the last decade of the 16th Century. Some clues also have been taken from the book Dadhyata Bhakti's chapter "Lalbeg and Salabeg Sambad" written by RamDas to determine the parentage of Salabeg.

It is also known from history that during the reign of Emperor Akbar, Raja Mansingh came to Cuttack via. Bhadrak in the early part of 1592 to drive away the Afgan rebels. Since the Raja of Khurda gave asylum to the Afgans, Raja Mansingh pitched his tents in Pipli and attached Khurda. During this military operation, most probably, a notable Moghul warrior Jehangir Kuli Khan alias Lalbeg accompanied the army led by Mansingh.

It is said that Lalbeg was attracted by a Brahmin widow Lalita of the village Danda Mukundapur near Pipli where he perchance came across the girl when she was bathing in a pond and he was passing by the pond on his horse.

He forcibly lifted the girl and proposed to marry. Salbeg was born out of this union.

After staying with his new wife for a year or so at Cuttack, Lalbeg went back to his family at Delhi and Salbeg was brought up by his mother as per the local Hindu customs.

Some eminent astrologers, after going through the entire history of Salbeg, opine that he was most probably born on the

16th Septmber 1592 on the Radhastami day at the time of Moonrise, that is, mid-day. If we take this to be his date of birth, other historical events of his life can be very well explained properly.

Although Lalita was leading a Hindu way of life beacuse in the reign of Emperor Akbar, husband and wife of different religions were allowed to practice their own religion, she and her son were being harassed by the Hindu Priests when thay used to visit the temples. On one of such occasion, Salbeg got infuriated and went away to his friends to learn archery and battle-craft.

Since his father Lalbeg was a Moghal warrior and was a friend of Prince Salim, he was given due attention by the naib-subedar of Orissa which was than a part of Bengal suba.

In 1605, with the death of Akbar, Prience Salim ascended to the throne by assuming the name of Jahangir. He appointed Lalbeg, one of his most intimate friends, as the Subedar of Bihar.

When Sher Afgan, the husband of Mehr-u-nnisa, killed Kutb-u-ddin, the Subedar of Bengal on 30th May 1607, Jehangir appointed Lalbeg as the Subedar of Bengal and entrusted his friend with the task of eliminating Sher Afgan and to capture his wife Mehr.

On 20th Sept. 1607 Orissa was given the status of a new Suba or province. The Governer of undivided Bengal Lalbeg came to Cuttack on this occasion to handover the Governorship to the new Subedar.

On this occasion Lalbeg had the oppurtunity of meeting his wife Lalita and son Salbeg. Although he was throughly disgusted with the Hindu way of life of his wife, he was satisfied with the horsemanship and archery of his son Salbeg who was already a 15 year lad at that time. On his honour, the locality where his family was residing was named as Lalbag.

During his return to Bengal from Orissa, Lalbeg is believed to have taken away his son Salbeg to assist him in fighting with the Afgans.

No doubt Sher Afgan was killed in a fierce battle with the Moghul army, but Lalbeg also succumbed to the wounds and died on 4th April 1908 as described in Iqbal nama Jehangir.

In such a fierce battle with the Afgans Salbeg was seriously injured and was brought to his mother in a critical condition. The best medical treatment available at that time could not cure Salbeg and his wounds throughout his body became septic. Almost every body lost hope in his life. At that time his mother described the colourful life of Lord Krishna before him and surrendered him to the Almighty. She advised his to utter the Mahamantra Hare Krishan Hare Krishan, Krishan Krishan Hare Hare,Hare Rama Hare Rama, Rama Rama Hare Hare.

Salbeg went on repeating the Hare Krishna Mahamantra by picturising the charming appearance of Bala Mukunda or young Sri Krishan. Days rolled on. No sign on improvement of the wounds was visible. Yet Salbeg went on repeating the Mahamantra ceaselessly.

It is said that after the twelfth day, Sri Bala Mukunda appeared in the dreams of Salbeg and smeared the sacred powder (Bibhuti) on the wounds. Lo and behold, all the wounds of Salbeg desappeared in the twinkling of an eye. This , not only surprised the people around him, but completely transformed Salbeg. From that day onwards he became a devotee of the Lord of the universe Lord Jagannath.

He visualised the young Sri Krishna and started singing spontaneously!

"Suna pua nachai re
Khaiba Labani sara"

(The young prince is dancing to eat labani sara or butter)

He bade adieu to his mother whom he considered as his guru and became a Sanyasi. He proceeded on foot along with co-travellers towards Puri to have a glimpse of his beloved Lord. On the way, he went on singing spontaneously!

"Purusottama jibaku mana
Sanga hoi jiba panchajana"

(Let's go togather to see the Lord at Purusottam or Puri).

Although he was completely dedicated to Lord Jagannath, he had to face rough weather from the priests of the Jagannath Temple when he wanted to enter the temple to have a glimpse of his cheished Lord, the Lord of the world, Jagannath. When the priests came to know that his father was a muslim soldier, they obstructed his entry into the temple.

It is said that he was roughly man handled by the goondas of the priests. Undettered by the violent behaviour meted out to him, he came daily upto the Aruna stambha and went on singing bhajans in praise of the Lord. Some of these songs are very heart touching.

One of them is :-

"Chala sakhi ambhe darshana kariba

Nilagiri kaliaku,

Keun surapati besa kari achhi

Giribara kaliaku."

(O' companion, let's go to have a glimpse of Nilagiri Kalia, the Lord of the blue mountain, who has been adorned by a divine agent.)

It is said that once when he was given a push by a Panda he fell on the gound and went on singing :

"Ahe Nilachala basi

Soka jaladhiregali bhasi,

Barana bhayaku Karana kara he

Sarana panjara bana

Arata nasana khala binasana

Bare hua Brajasehna."

(O' inhabitants of Nilachal, that is, Puri, I am carried away by the ocean of grief. Won't You stop the persons who are preventing me to have a glimpse of You, O' darling of Brajah ?)

In the last stanza of this song he has even respectfully abused his Lord by singing :

"Mu aba apradhi he krupa baridhi

thare nohila karuna
kahe Salabeg prabhu pana ku e
dishiba bahuta una."

(O' Ocean of Mercy, for what fault of mine You have not shown Your mercy to me even oncei.e. by not allowing me to have a glimpse of You! O' Lord, says Salbeg, will is not belittle your grateness?)

Though Salbeg could not see his cherished Lord in spite of several efforts for a long time, he continued to sing in praise of the Lord.

At long last, the day of Ratha Yatra came and the Lord came to his chariot Nandighosh in Pahandi. Salabeg was charmed by this sight and tears rolled down his cheeks in joy. He sang spontaneously :

"Anasara ghare thila aja bahara hela
Tribhangi bhangi kari chahunachha
Sri bhuje bhuja peli matta gaja praye jhuli
Mahapataka mana dahuchha."

(O' Lord,You were in anasara and to-day You are coming out. You are giving a majestic look in tribhangi thani. Like a wild elephant You are piercing the croud to come to the chariot as the saviour of the great sinners.)

This is incidentally one of the best songs describing the pahandi bije of Lord Jagannath.

Notwithstanding the humiliation faced by Salbeg at the hands of the priests, he went on singing wounderful bhajans and jananas in praise of the Lord. This attracted a large number of bhaktas of Lord Jagannath and they sat around him to hear his songs and discourses on Lord Krishan and Lord Jagannath.

It has been described in Madala Panji and other historical records that queen Noor Jahan's brother Mirja Ahmed Beg who was the governor of Orissa during his first tenure of governership i.e. from 1621 to 1624 laid a terrible and ghastly siege on the temple of Lord Jagannath in 1622. The Pandas and Padiharis feared that the attackers would take away the idol and would defile it. Therefore, they took the idol away from the temple to hide it from the attackers

During this incident Salabeg sang a heart rendering song:

"Kene gheni jauchha Jagannathanku
Ambhe dhrasana karibu kahaku!"

(Where are you taking away my Lord ? Whom shall I see then?)

In this bhajan, Salbeg has described the terrible attack of the invaders where the priests were thrown asunder and the women were dishonoured. This act has been described as a curse of the Lord. But he still maintirned that the ghastly act could do no harm to the Lord.

It is said that Salabeg could convince Mirja Ahmed Beg about the futility of attacking a place of worship. Therefore, Mirja Ahmed Beg did not attack the temple of the Lord Jagannath thereafter, not even during his second tenure of governership from 1625 to 1628. In stead, he showed a liberal attitude towards the temple and the devotees. He is belived to have visited the place where Salbeg used to sing his bhajans amidst his followers. Such was the charishma of Salabeg!

Eventually, this attracted the attention of the Gajapati Narasingh Dev-I. He was overwhelmed by the divine powers of a devotee who was considered as an outcaste by the conservatives. The Gajapati used to listen to the songs of Salabeg in a spellbound manner. He cansidered Salbeg as one of the greatest devotees of Lord Jagannath and went to the extent of influencing the Mukti Mandap to allow Salbeg inside the Jagannath Temple.

But it was not to be. Although everyone considered the Gajapati as the living incarnation of Lord Jagannath (Chalanti Pratima), his request was turned down unceremoniously by the Pundits of Mukti Mandap.

Thereafter, the Gajapati ordered that a place be given to Salabeg midway between Jagannath temple and Mausima temple at Balagandi, near Saradha Bali(sand of esteem) where Salabeg established his Chhatamath. Here persons of different faiths,different languages and different parts of the country assembled to hear the wounderful discourses of Salabeg and to hear his enchanting devotional songs. The Bhakta Kavi

composed his famous janana (devotional song) :

"Ahe nila saila prabala matta barana
Mo arata nalinibanaku kara dalana."

(O' Lord of the Blue hills, please do me a favour by forcibly entering the kingdom of my mind just like a wild elephant goes on trampling the lotus - jungle.)

This is one of the best, nay, the best janana written in Oriya. This is also very popular and widely sung. The powerful feeling of the poet is expressed in verse when the bhakta implores to be trampled by his beloved Lord. The pain of the trampling is of no consequence compared to the pleasure of the touch of the Lord. This is an expression of complete surrender to God.

Every year during the RathaYatra, Salabeg used to quench his thirst of seeing his cherished Lord to his heart's content when He used to come out to the Badadanda as Patitapaban (the emancipator of the sinner).

In his Chhatamath, Salbeg composed many devotional songs on Lord Jagannath describing His defferent forms, different Mahimas and different Yatras like Rathayatra, Dolayatra and Chandan yatra. Since persons from different languages were assembling around him, his songs were carried to different parts of the country and were sung in different languages and dialects like Hindi, Bengali, Maithili, Brajboli, etc. in addition to Oriya. Since his language was very simple, his compositions became very popular amongst common man.

It is believed that his mother came to Puri to meet her son when she thought that her last time was coming closer. On the death of his mother in the Math he composed an excellent Brahamainana Bhajan :

"Kanhiki asichhu mana kisa neba pain re
Asichhu nangala tu jibu sunya hoi re"

(O' Mind, why have you come and what would you take away ? You came as a naked person and would go away devoid of every thing.)

After this incident, he wanted to go to Brundaban, the palce where Sri Krishna had His Leela with His devotess. He

had composed a large number of devotional songs about different activities of Radha and the Gopies with Krishna by that time. He also composed a number of devotional songs in praise of Lord Shiva and Maa Mangala.

His desire to visit Brundaban remined unfulfilled for quite some time.

Days rolled on. Salabeg concentrated more and more on composing songs of Brahmajnana. When his desire to visit Brundabana could not materialise he wrote a beautiful song which reads :

"Moha mana mohari nohila re!

Mo mana mote bhagari na bhajila Rama Hari

Yama neba dhari kari boila re!"

(My mind is now not under my control. It has become hostils to me and no more it is uttering the name of God. It has started feeling that Yama, the God of death is approaching to take it away.)

The other stanzas of the song are also thought-provoking. At the end of the song he has lamented for not being able to visit Brundaban.

His intense desire to visit the holy place where his Lord had His Leela gave birth to yet another emotionally powerful song :

"Jibanare thibi jebe jibi Brundabana

Darshana karibi jai Sri Madhusudana."

(If I am alive, I will visit Brundaban and shall have a glimpse of the Lord.)

Where there is a will, ther is a way. At last the wish of the bhakta to visit Brundaban was fulfilled. He rolled himself on the sands of the place where Sri Krishan was having His Leela. He dranks the water of river Yamuna to his heart's content as if he is drinking nectar. He bathed in Radha Kund and Shyama Kund during his stay in Brundaban. He moved round the Gobardhan hill and realised the greatness of Sri Krishna who had lifted the hill by one of his fingers.

He could not see the famous Sri Krishna temple of Mathura because it was demolished by Shah Jahan and a mosque was constructed in that palce. At this thought, he grew philosophical. He considered that any place once dedicated to Lord Krishna will always remain dedicated to Him notwithstanding the change in structure. Therefore, while going past the site where the temple was situated when he heard the prayers of his muslim brethren ""Allah ho Akbar" he could hear only banshiswana or the enchanting tune of the flute played by Lord Sri Krishna.

It is believed that he composed three of his most powerful devotional songs on Sri Krishna during his stay in Brundaban. These songs are not only very rythmic and popular but are spontaneous overflow of powerful feeling of Salbeg.

While drinking the nectarlike water of river Yamuna, Salabeg had sung spontaneously :

"Banshiswana,
Au na baja na baja Shyamaghana.
Jala chhadi meena kule padi
brukshanu patara gala jhadi
shuska taru mala pallavita hele
kula badhu gale laja chhadi."

(O' Shyam, please don't play your flute any longer. I can't bear it. Fish have come out of water to the bank, the leaves of the tree have fallen off, new leaves have come out of the dry tree and the married damsels have left their shame by hearing your enchanting flute.)

Although the literal meaning of the song appears as if the poet does not want the flute to be played, the inner meaning shows the intense desire of the poet for the flute to be played again and again so that he would remain enchanted as the Gopis of the yester years.

In the subsequent stanzas the megical powers of the banshiswana have been more eleborately dedscribed by showing as to how the Yamuna river has stopped flowing to hear the tune of the flute and how the innocent deer is running behind the tiger by being enchanted by the tune of the flute.

This is so emotionally charged that when it is sung, the listener gets a peculiar sense of the magical powers of the sound of the flute. This is probably the best devotional song written in any language in praise of the enchanting tune of the flute of Sri Krishan.

In another song in praise of banshiswana, the poet has written :

"Brundabane banshi ke bajaila go´mita

Eka Radha Radha nama raila,

Chhidila se chhidra ganthi

Nibi bandha gala fiti

Basana pindhante tara nohila,

Pasana hoila pani Yamuna bahe ujani

Jhara jhara makaranda bahila."

(O' my companion, who has played the tune of the flute which is only singing the name of Radha and Radha. The small knot of the saree which fastens it with the loin has opened and there in no time to put on the clothes. Yet the sound of the flute is attracting the Bhakta towards it and the Bhakta is running towards it without caring for the consequences. Stone has become water, Yamuna river is in spate and nectar is flowing in it.)

The other stanzas are also interesting.

Yet another beautiful poem "Kanhi gale murali phunka, Jubati rasia Kamini ranka" is the passionate yearning for a bhakta in search of the Lord.

The literal meaning of the above lime is " Where has the flute-player gone who is a lover of beautiful ladies' but the inner meaning of Kamini ranka is that the Lord is very fond of the Bhaktas, and the Bhakta is in search of the great flute-player the Lord of the Universe.

He has also written a poem about the sacred Ganges during his trip to mothern India where he has not only extolled the sacredness of mother Ganga but has expressed his longing to have a dip in the sacred water of the river.

After fulfulling his desire of seeing Brundaban, Salbeg began to return to Puri so as to see the Patitapaban during the car festival. He fell ill on the way. Therefore he could not reach Puri in appointed time. He became restless; The fact that he would be deprieved of the opportunity of seeing his beloved Lord for one more year became intolerable to him. Looking in the direction of the Neelachakra (Blue wheel) of the Jagannath temple he inplored his Lord to remain in His chariot Nandighosha till he returned to Puri. The famous Bhajan which came out of him spontaneously is as follows :

"Jagabandhu he gosain
Tumbha Shricharana binu anya ashre nahin,
Sata sha panchasa kosa bata dishu nahin,
Moha jiba jae Nandighose thiba rahi."

(O' friend of the world, I have no place of refuge in the world except Your lotus feet. I am at a distance of seven hundred and fifty kosa and it does not seem that I would be able to reach Puri before the Car festival. Will you please stay in Your Chariot Nandighosh till I reach Puri!)

Believe it or not, the chariot of Lord Jagannath while in its way back towards the temple during Bahuda Yatra stopped at Balagandi in front of the Chhatamath and did not move.

The Gajapati felt extremely sorry over the incident and asked the priests to have necessary Jajna so that the inauspicious signs of the halting of the chariot disappear. The priests went on chanting the mantras sonorously and went on burning huge quantity of pure ghee in the Ahuti, but it was of no avail. Then the Gajapati ordered that one hundred elephants be brought to pull Nandighosh. Still then it did not move an inch.

All were bewildered. The Nandighosh remained sand still in Balagandi in front of Chhatamath and the Lord looked calm on the chariot.

After a few days when Salabeg reached Puri and had a darshana of his beloved Lord, seated on the chariot, Nandighosh started moving towards the temple effortlessly. Such was the power of the bhakta over Bhagavan. From that day, as a mark

of respect to Salbeg, the Nandighosh stops for a while in front of the Chhatamath where now the samadhi of Salabeg is situated.

The Gajapati was overwhelmed and forsaking all royal norms he descended from the elephant and embraced Salabeg, It was indeed a heart touching scene.

There after, Salabeg went on spending his time with his followers in Balagandi till his death which took place some time in 1646. During the last part of his life he mostly divoted himself to the composition of metaphysical songs.

There is an interesting story about his death. His followers of different faiths wanted to have his deadbody cremated in their own ways. Suddenly they found that the dead body of the great Bhakta has been transformed into a bunch of flowers. With the orders of the Gajapati these mortal remains in the form of flowers were given samadhi at Balagandi at the location of the math. This is incidentally the only occasion where a samadhi has been erected in the Badadanda. This shows the patronage which Salabeg got from the Gajapati and the social influnce of the devotee-poet during his life time at Puri.

A year after, that is in 1674, Gajapati Narasingh Dev-I was brutally murdered in a palace intrigue.

As years rolled on, people started becoming more conservative and gradually forgot Salbeg and his songs. It is only in the middle of the twentieth century that the beautiful songs composed by Salbeg have been rediscovered from palm leaf manuscripts and have being collected from village bhajan singers.

Around 150 songs of Salabeg have been collected so far. This is only the tip of the iceberg. More research will definitly help is rediscovering more of the compositions made by Salabeg.

The life of Salabeg is full of bhakti, no doubt, but the essence of his life is unity is diversity which is the key stone of national integration. His life is an example of patience and tolerance against religious chauvanism. His mission was the happiness of the world.

Let his tribe increase and save the world from the fear of impending annihilation which is likely to be caused by religious intolerance and fundamentalism.

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JAGANNATH TRINITY

Mr. Jagabandhu Padhi

Although seven deities have been enshrined in the famous temple of Lord Jagannath at Puri, the three principal deities among them are Jagannath, Balabhadra and Subhadra. The origin of the temple of Lord Jagannath and His worship is still shrouded in mystery. While some scholars contend that originally the Trinity represented the three gems propounded in the Jainism, others declare them to be representing the Buddha. the Dharma and the Sangha of the Buddhists, Scholars advocating the Savara origin of the Lord have not however emphasized on his three-fold appearance at the beginning. But those advocating the Brahmanical origin of the shrine have come up with various interpretations. There is a group, which state that Jagannath, Balabhadra and Subhadra are representatives of Vaishnavism, Saivism and Shaktism respectively, while the other accepts them as Lord Krishana, his brother and sister. A group of scholars even go to the extent of propounding that the Trio represent the three famous Gods of Hindu pantheon, the Brahma, the Vishnu and the Siva.

Dr. K.C. Panigrahi has had a different view altogether. The famous Mahabharat of Vedavyasa in its Vana Parva, speaks of a sacred altar, which Yudhisthir had to ride upon on the advice of sage Lomasha. The sacred altar was nothing but the representation of the earth itself. It is stated in the Mahabharat that when Kashyap propitiated her, she rose up and mainfest herself in the form of an altar Dr Panigrahi writes", the altar was probably a wooden one and like the image of Jagannath, liable to be renovated every twelve years." After some years the region was occupied by the Savaras, who ruled over it for quite a long time. Thereafter the Bhaumakaras who occupied Orissa in the first part of the eighth century A.D., "obtained the shrine from the Savaras, got the wooden altar carved into three images, enshrined them in a temple built on the spot and gave it the name Nilachala".

The theory of Dr. Panigrahi is suspectible to be attacked from Many directions. The Bhaumakaras are known to the students of history as ardent Buddhists, for in the various copper-plate grants, which they issued from their capital Guheswara-Pataka or Guhadeva-Pataka. They have styled themselves as Parama-Saugata, Parama-oathagata and Paramopasaka. They might not have been inclined to develop a Brahmanical shrine of Lord Jagannath, if the sacred altar had assumed that form to convert it into three images and enshrine them in a temple built by them. The Mahabharat does not specify anywhere as to whether the altar was wooden. Secondly if it had been in the form of an image of Jagannath, it could not have been possible to carve it again into three images. The Mahabharat clearly states that the altar was Sansthan-Lakshna, or in the form of a seat, discarding the possibility of the form of an image.

Dr. J.K. Sahu who advances yet another theory, believes that the Jagannath Temple at Puri was built for the first time during the Bhauma rule in the reign of Prithvi Mahadevi alias Tribhuban Mahadevi II with the aid and advice of her brother Yayati I. He has stated that although Yayati I was a Saiva, worship of Lord Purusottama was prevalent in the family. So in the new temple constructed by Yayati I, in the Kingdom of his sister he enshrined three images, i.e. (i) Purusottam, the form of Lord Vishnu (2) Lord Siva and (3) Goddess Bhadrambika, as Subhadra. The triad was purely Brahmanical and had their origin in the early part of the 10th centruey A.D.

The views of Dr. Sahu are based on many hypothesis. Although Madala Panji, the temple chronicles of Puri credits one Yayati Kesari of having built a temple for Lord Jagannath and re-installed the image of Parameswar in the said temple, his identity has not satisfactorily been established. Dr. K.C. Panigrahi supports the view of Dr. Sahu of Yayati I having built the temple of Jagannath at Puri from different considerations. It seems improbable that Yayati I who did not have sovereignty over this part of the country could have built a temple in his sister's kingdom. It is known to the students of history that during the rule of Prithvi Mahadevi of Tosali, there wasstubborn

resistence over the interference of Yayati I in the administration, which led to her deposition in favour of Tribhuvan Mahadevi III, the widow of Shivakardeva III. It could not have been possible for Yayati I to construct a lofty temple during such a short period. On the other hand, some other scholars have believed that the Yayati of Madala Panji the builder of the temple is no other than Yayati II Chandihara. Dr. S.N. Rajguru surmises that, "Perhaps king Yayati, in honour of his relative Parama-Vaishnavi Tribhuvana Mahadevi or her descendants who worshipped Vishnu, might have built another temple of Sri Purusottama at Srikshetra". Be what it may, there is no evidence to show that the temple built by Yayati I or Yayati II had three images enshrined in it and these were Balabhadra, Jagannath and Subhadra. Dr. Rajaguru feels that in the temple built by Yayati II, the presiding deities were Balabhadra Deva and Kamalakshadeva. As regards the feature of these two gods, he again assumes that the blue granite image of Satyanarayan was originally installed in the said temple and He was called Purusottama.

According to Prof. P. Mukherjee, the history of the Triad dates back to 5th century A.D. He feels that all the three deities enshrined in the temple were not installed at a time. He has traced the history of Jagannath with the advent of Bhagavatism in Orissa. While admitting that "it is difficult to determine when Jagannath was first worshipped", he refers to the Puranas which "love to dwell upon the extreme remoteness of the advent of Jagannath". He has however tried to trace back the history of Bhagavatism in the ancient Orissa between the second century B.C. and the first century A.D. He has cited some archaeological indications in the Khandagiri - Udayagiri caves built during the reign of emperor Kharavela and immediately thereafer and has opined that, "Taking all these indications one can hardly escape from the conclusion that Vaishnavism, in some from existed in Orissa in the centruy immediately preceding the Chhristian Era". Finally he writes that, "we are of the opinion that Bhagavatism flourished in Orissa in the 5th centry A.D. as it did everywhere under the imperial patronage. There can be little doubt about the fact that Sankarshana and Vasudeva came to be known as

Jagannath and Balaram in Orissa just as they elsewhere appeared under the new nomenclatures." After that he deals elaborately with the origin and development of Subhadra worship and concludes that "the inclusion of Subhadra took place at latest by the fifth century A.D." He has admitted in clear and categorical terms that Subhadra is not mentioned in the early inscriptions and Puranas, while the later Puranas mention Subhadra along with her brothers. These Puranas were composed long after 4th century A.D. Probably Subhadra's close relation with both the brothers accounted for her elevation to the dais for which she was regarded as both sister and wife of Jagannath. In that way she was another embodiment of Lakshmi. But Subhadra as the Shakti of Vasudeva Jagannath could not gain popular support. Such a sister-consort conception naturally proved repugnant and Subhadra as Shakti of Vasudeva gave way to the conception of Radha.

Hermann Kulke, the illustrious German scholar held the view that only Pursusottam and his consort Lakshmi were worshipped in the temple and that the worship of Jagannath, Balabhadra and Subhadra was introduced by Anangabhimadeva III in 1230 A.D. Quoting and commenting upon the above views, Dr. K.S. Behera writes that the theory is based on the assumption that inscriptions of the Gangas only praised Purusottam and for the first time the inscription of Anangabhimadeva III in Puri dated 1237 A.D. mentioned Halin (Balabhadra) Chakrin (Krishna) and Subhadra. Dr. Behera further states that, "this important conclusion of Dr. Kulke can not be accepted in view of the fact that even earlier to Anangabhimadeva III, we find reference to the Jagannath trinity." He refers to an inscription relating to king Lakshman Sen of Bengal (1179-1206 A.D.) which mentions about the seat of both Musaladhara (Balabhadra) and Gadapani (Krishna). But the passage of the inscription quoted by Dr. Behera is conspicuous by absence of any mention of Subhadra. We have already heard of an inscription in the reign of Anangabhimadeva, which records the names of two deities Sri Balabhadradeva and Sri Kamalakshadeva. Since the inscription occurs in the Nrusingha temple at Puri, we may assume that these two deities were only

enshrined in the said temple, Besides, Bhagavatism in the shape of worship of Krishana-Vasudeva and Sankarsana was prevalent in many parts of the country from very old times as suggested by Prof. Mukherjee. But it can not be said with certainty that the Bhagavatism was the sure precursor of the worship of Jagannath at Puri. However the possibility of there being only two images in the temple existing before the new temple built by Chodaganga can not be overlooked.

Dr. J.K. Sahu also mentions about a similar view expressed by Prof. Stietencron and some German Scholars. According that view Nilamadhab-Purusottam was first worshipped in the temple of Puri. Chodagangadeva enshrined Goddess Lakshmi along with Purusottam-Vishnu after he constructed a new temple. Ultimately Anangabhimadeva III (1211-A.D. to 1238 A.D.) replaced them by the present Trinity. Dr. Sahu repudiates this view saying that any change in the images of the deity of any ancient and prosperous shrine at the time of repair and construction of the temple is contrary to traditional religious system of India as such practice would entail dislocation of the rituals. Secondly there is nothing to show that during the reign of Anangabhimadeva, any miracle had occured resulting in the change of the image.

The Purusottam-Mahatmya of Skanda-Puruna provides the miracle. It speaks about disappearance of the image of Nilamadhaba the next day which Vidyapathi had seen him (14.10). Thereafter king Indradyumna performed Asvamedha sacrifice. On the close of the sacrifice a divine log of wood appeared in the sea near Vilveswar from which the four images were constructed and enshrined in the temple. Although this legendary king Indradyumna has not been historically placed, yet the presumption that before the construction of four images out of the divine log, an image of Nilamadhaba was being worshipped at Puri as described in the Purusottam Mahatmya cannot be so easily brushed aside. In the said work, Vidyapati describes the iage of Nilamadhaba as one with four hands holding conch-shell, disc, mace and lotus in them. The image of Lakshmi is stated to be placed on his left side embracing him with a lotus in her hand. From the description of various limbs

of the image of Nilamadhaba it is evident that he had assumed an anthropoid form. (see 10.26-38).

In the Prastavana (preface) of Anargharaghava Nataka of Murari, we find the description of Purusottama as Mahaneelamani or made of blue Sapphire. He is also described as his bosom bearing the pictures of the leaves and the foliage painted with Kasturi scents on the pitcher like breasts of Kamala (Lakshmi) at the time of his play. This sentence in the drama of about 8th century A.D. suggests that prior to installation of the Trinity the image of Purusottam enshrined at Puri was made of blue stone and there were two images of Vishnu and Lakshmi. The famous poet Jayadeva also refers to the image of Jagadish (Jagannath or Purusottam) as having held the circular breasts of Kamala. Anantavarman Chodaganga Deva is also referred to as having enshrined the image of Lakshmi with Purusottam while constructing a new temple for him. Dasgoba plates of Rajarajadeva III and Nagari plates of Anangabhimadeva III state that before construction of the temple for Purusottama by Gangeswara, who is no other than Chodaganga, He was staying in Kchira Oceon, i.e. the abode of his father-in-Law. Although He was commanding respect in His father-in-Law's house, He was not satisfied. His wife Lakshmi was equally unhappy. But when a new house (temple) was constructed, both Purusottam and Lakshmi happily settled there. Lakshmi was more happy because she had to leave her father's house and live in the house of her husband. It is evident therefore that in the new temple erected by Chodagangadeva, he had enshrined both Lord Purusottama and Lakshmi, and that Laxmi was installed for the first time along with Purusottama.

Dr. G.C. Tripathy, another associate of Kulke in the Orissa Research Project has specifically given his opinion as follows :-

"It therefore follows clearly that neither three, nor one, but only two images were originally there in Puri temple, i.e. those of 'Jagannath' and 'Subhadra' and that the one of Balabhadra was introduced later in the temple.

"It were 'Subhadra' and Jagannath, therefore who were known as Lakshmi and Purusottama in those days. The presence of Lakshmi and Purusottama and of only these two is

attested not only by the above quoted reference to them in the Anarghraghava but also by the inscription of Rajarajadeva, the III, which refers clearly to this couple of Purușottama and Lakshmi as inhabiting the Puri temple built by his grandfather".

Thus Dr. Tripathy has no hesitation to assume that before the present Triad was installed in the famous temple at Puri, the earlier temple had within it the images of Lakshmi and Purusottama.

On the other hand Prof. Steitencron, another associate of the project, has mentioned that, "The Jagannath temples in a strict sense of the term (i.e., after A.D. 1300) are distringuished by their cult images made of wood and representing Jagannath, Subhadra and Balabhadra, often with the addition of the Sudarsana Chakra to complete the fourfold form (Chaturdhamurti) of the God. But the combined wooden image did not initially belong to Purusottama temples. Nor was the combination compulsive. The wooden God was also installed in temples without his brother and sister, all by himself and this was probably an earlier aspect of the wooden God, as we shall presently see. His name, when alone, was Dadhivamana".

Dr. Behera brings forth another imprortant fact from the inscription recently discovered from the temple of Nrusingha in the premises of Jagannath Temple after deplastering. He particularly refers to an inscription found on the base of the temple in the Southern side. which speaks of the donation of 'niskas' by a florist named Jayaraja to Purusottama, Balabhadra and Subhadra. Dr. Behera suggests that this inscription, which evidently belongs to the time of Anantavarman Chodagangadeva conclusively proves the worship of the Trinity at Puri during his time or even prior to the construction of the temple.

Dr. S.N. Rajguru also refers this inscription saying "From Nrisimha temple we find an inscription which mentions the names of Balabhadra, Purusottama and Subhadra and also the name of one Malakara-Jayaraja, who was an important officer under the king Kamarnavadeva, the son and successor of Chodaganga and held the reign of administration from 1142 A.D. when his coronation ceremony (Abhiseka) as Yuvaraja was performed in the temple of Sarvalokaikanatha (Purusottama). It

is therefore clear that the three deities Purusottama, Balabhadra and Subhadra were adorned in the so-called Nrusingha temple in or before 1142 A.D.". Dr. Rajguru has believed that the present Nrusingha temple standing in the premises of the Jagannath temple was the original Jagannath temple constructed by Yayati II and that the presiding deity of the temple was known as Purusottama, in whose honour many perpetual lamps were donated. This Purusottarna was the solitary image of Satyanarayana, who is presently enshrined in another temple at the front row of the Nrusingha temple. This blue-granite image of about four and half feet high with four arms can still be seen in the temple bearing the same name. This image of Satyanarayana was removed from the Nrusingha temple by Chodaganga when he started construction of a new temple at the northern side of Nrusingha temple for installation of Purusottama. Chodaganga might have installed the three deities, Purusottama, Balabhadra and Subhadra in the Nrusingha temple, which continued till Anangabhimadeva III, who completed the Pratistha (consecration) of the new temple with deities in about 1230 A.D. as stated in his Nagari coper plate grant. These three deities who were consecrated by Anangabhima III in about 1230 A.D. must not differ from those now appearing in Ananta Vasudeva temple at Bhubaneswar. Hence the original deities were made of stone having anthropoid structures in stone and possessed the anthropoid form according to the Agamasastras. After 1242 A.D., a portion of the Nrusingha temple was broken and repaired. A small Nrusingha image was placed in the temple by Anangabhima III or his successor Narasinghadeva I. The revised form of Trinity (Purusottama, Balabhadra and Subhadra) made of wood were conceived when the Savara tribes were given the opportunity of serving the deities as Dayita and Pati. It is at this point of time that the deities were changed to contain anthropomorphised features.

The views expressed by Dr. Rajguru are not susceptable to unquestionable acceptance. Dr. Rajguru has not indicated any reason for change of presiding deities by Chodagangadeva and Anangabhimadeva III. Dr. Rajguru has not referred the images found in the famous temple of Konark and the Bhogamandap of

the Puri temple, where a King is depicted to be worshipping an anthropomorphised image of Jagannath along with the image of a Mahisamardini and a Shiva Lingam.

As has been stated by Dr. Behera, the problem of the origin of the Jagannath Trinity, its development and iconographical features still baffle the scholars. Considering all aspects of literary, epigraphic, architectural and similar other evidences, no satisfactory explanation has since been given to the orign and the development of the presiding deities in the temple of Lord Jagannath from the date of origin of the shrine to the present day.

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LORD SRIJAGANNATH IN THE ART AND CULTURE OF ORISSA

Dr. Surendranath Dash

When Orissa is called to be the birth-place of real and peaceful devotion and lord Jagannath, is the only God who is the beautiful combination of all Orissan sects, it is impossible for the art and culture of Orissa to avoid Lord Jagannath. So Jagannath culture and Orissan art and architecture are synonomous to each other. Lord Jagannath culture is full of arts and architecture. It is again belived that the Orissan art and culture originated from the 'Jaganathdham' Puri. Jagannath temple at Puri is fomous to be the birth place of art, culture and religion of Orissa. The people of Orissa are always conscious of their religious beliefs as well as the art and culture of its own.

It is prominent that the artistic way used in the construction of these four deities, actualy belongs to the art-system of the tribal people of Orissa. This art is regarded by not only the people of Orissa but also by the entire Hindu society of this world. Lord Jagannath may be black in colour but the artistic design seen in his black face and round eyes is realy incomparable. The beautiful construction of Lord Jagannath enforces the Oriya poet who concludes -

Kamaniya Kanti chandraru adhika

Kaladola Bhramara chumbila prayeka

It means the attractiveness and gracefulness of Lord Jagannath is better than that of the so called beautiful Moon. The round black eyes are nothing less than the 'Bhraman' while it kisses the magnificent flower. The Magnificent beauty of the Lord is compared in so many ways, by so Many people. Some body compares it with the Moon, some body either with the elepant.

Somebody thinks them as the wheels of a cart and some people consider the two eyes of Lord Jagannath as the sun and the Moon. Thousands of people are getting horried and entangled to see their beloved God Jagannath. No real devotee

becomes satisficed easily to see Him just only once, because He is the best among the bests. He is realy eternal. The dazzle of His eyes is the source of Creation. The rays of the Dazzling are the killers of sins. The sinner fears, the devotee, loves the tallented analyses and lastely the simple Oriya people from contryside get the rarest peacefulness to see the two eyes. According to some, the Lively eyes of Lord Jagannath are having the whole universe and the most powerful time' which becomes inseparable from the laws of nature. These two eyes are the symbols of solitude, peace and truth. These are the completely eternity. These are the main sources of construction and destruction.These are as huge as the blue sea.

To another school of thought, the two round eyes of Jagannath has each and every speciality of its culture. The folk-art of Orissa is mainly derived from the round sketch of the eyes of Lord Jagannath. It is also called to be the Original art of Pre-Historcal Man. It is belived that when the tribal king Vishwabasu worshipped Lord 'Nilamadhav' He constructed the Lords' idol from wood. Nilamadhav is actually the deity of the tribal people and constructed by them. So the deity worshipped by the tribal sects must belong to their artistic hand and culture.

The Orissan art and architecture was just originated but not developed when Nilamadhav was worshipped by the tribal people. Now-a-days when we have mentally and physicaly developed ourselved, still have the tribal tradition of worshipping the wooden deity.

The technique of the consturuction of Lord Jagannath's idol is world- wide popular. The technical consturuction and colour combinations signify that, the folk art of Orissa is very ancient and it is the mother of the Orissan paintings. Now-a-days that traditional painting is called to be the original painting of Orissa.

Lord Jagannath is the Main source of the architecture of Orissa. Accordding to 'Niladri Mohaday' Sri Jagannath. Sri Balabhadra and Mother Subhadra stand on the Chakrayantra, Sankhayantra and Padmayantra which are made according to some particular rules and regulations.

The Construction of the four idols of Srimandir and the construction of the three Raths (cars) are being made according

to Orissan Style of architutecre The folkart of Orissa is based on Sri Jagannath culture. Thats why, from top to bottom we can realise the Jagannath culture every where in Orissa. We can see the country wife to worship the 'tulsi plant' after sketching the three Lords near the plant. We can see the Orissan women sketch Lord Jagannath on their mud walls and pillars. The another speciality of Orissan art is the Jagannath mask hanging over the entrance of the house on the pillars of Bhagabat Tungi. One can be happy to mark that the pentings of Jagannath, drawn on the occasion of marriag or on the sacred thread ceremony of the people of Orissa.

The Orissan folk art has a speciality of its own. It is full of forest properties and that is why the deity, Lord Jagannath is made of wood. Portraits & the images of Orissa are coloured by the gums produced by natural way from the raw materials found in the forests of Orissa. For white colour, the Oriya artist uses white fossils, cronch etc. For black colour he depends on "Kasturi". 'Harital,' is used for yellow colour and for red colour 'Hzngue' is used .

For gum the Orissan Painter depends on sal and other trees. Still today at the time of Navakalebar. of Lord Jagannath, the gum Made from Jhuna and Karpur is used in the construction of these idols.

The technique used in the art and sculpture of Orissa is said to be originated from the idol of Lord Jagannath. It is developed by the art loving people of Orissan tribes. The tribal people are having a special interest in art and paintings. They decorate their walls and pillars by sketching different flowers, animals, plants etc. These sketches are the primary stage of Orissan folk-arts.

The Orissan painting-style is just like the style used in the construction of Jagannath idols. Thats why the orissan painting style is the best and the oldest of the traditional art and architectures of India. This painting is deeply related with the daily service of Lord jagannath. In chhatisa Niyog, the Chitrakar niyoga or the artisan service is equally important. The artists perform their duties in the entire year and paint both sides of the temple beautifully.

The 'Chitrakar Niyog' or the artisan service is devided into two groups. They are the Rupakars, who bring the arts to forms, and the Chitrakars who form and colour the arts and sculptures. At first the Rupakars construct the idols of the Lords and then the 'Chitrakars' paint them by following the traditional techniques. So many important data and informations regarding to Sri Jagannath temple and its sea are found in 'Sri sri purusottam karmangi'. According to the 'Karmangi, informations have been found about the artisan service of the Srimandir Different incrinations of Lord Jagannath are beautifully sketched in the traditional paintings. The sketches and their colours are very attractive. Besides the sketches of Sri Jagannath the paintings are having another subjects viz - incidents of Ramayan, Mahabharat and other puranas as well as the folk - stories and folk-lores. Orissan paintings are very much popular in foreign countries. Thus SriJagannath painting signifies the Orissan original paintings and vice-versa.

Sri Jagannath art may be pre-histori but it is now-a-days regarded as the source of ultra-modren art- techniques. The so-called absurd and un-analysing construction of SriJagannath which is having a special quality of its own attracts each and every person of each and every era.

The painting of round eyes of Lord Jagannath are very popular in common uses. The sticker kumkum, painted SriJagannath eyes, is very popular amongst the female sections of Orissa. Today a number of congratulation-cards, greeting-cards and stickers are using the art and painting of Sri Jagannath.

From very ancient times the Orissan filigry works are developed and being popular with the Jagannath architect. The forigners mainly Like the wooden imaes of Lord jagannath and regard the anchitects. In the ancient palm Leaf Manuscripts, fine painting of the three Lords viz - Jagannath, Balabhadra and Survadra are found prominently.

Another interesting thing is that in Gita-Govinda, poet Jayadeva regards Lord Buddha as the nineth incornation of Lord Vishnu but in later periods Oriya Poets and critics, analyse and conclude Lord Buddha and Lord Jagannath as one and equal.

This idea or thought is accepted by many schools of Orissan archiecture. From the Paintings on the Ten incarnations and the 'Vidagdha Madhava' of Lord Jagannath as well as the Budha - Jagannath similarly accepted by the artists and sculptors of Orissa. While sketching an idea, many artist accept Jagannath as the nineth incarnation of the all-mighty. This may be an exception. But it is easily accepted and adopted by the religious mind of Oriya Hindu Community.

While the Jagannath culture is fomus world wide, the entire world-thoughts are centred on Sri Jagannath who is consideared not only as the incarnation but also the creator of all incarnations.Still now so many artists joint the plam Leaves and make paintings on them. The 'Dasa Aratar,' Paintings of that style is widely popular, beacuse it looks attractive with it's hymns.

Besides all these, the Orissan scupltors never forget to construct images of Lord Jagannath. Beautiful models of this activity found in the national museam of Delhi where we can find king Narasimha Deva and his queen worshiping Lord Jagannath. It is a matter of Pride that the magnificent Jagannath art-consciousness influence world people sinse ages before ages.

We can see SriJagannath paintings and masks in each and every temple, houses and mathas of Orissa. Some of them are said to be very ancient and even are contemporary to the pre - vedic era of Indian History. At those times the kings and emperors who were the parton of art, entertain themselves by the paintings and the arts. Sometimes those are used for public purpose. It is again used as the media of religious compaigns.

Again so many models of Orissan art and culture are seen on the walls and pillars of the Jagannath temple at Puri. We can find so many stories and incidents from puran depicted on those arts and painting which are mainly found in the Jagamohan in the Laxmi temple, in the vimala temple, in the Niladri Vihar and in the Koilli Baikuntha of the Srimandir. .

The Garhjat areas of Orissa, where Jagannath temples exists and Rathyatra observed generaly follow some impotant customs followed by Srimandir at puri. Villages of artists and sculptors (chitarakar Sahi) are found near the royal palaces

having a Jagannath temple near by The traditional duty of those people is to paint the idol of Lord Jagannath and to paint the concerned, Jagannth temple and to construct cars (Raths) for the Lords according to the vedic principles (Any way the history of orissan art and calture has a pride for it-self.) Besides this, the another duty of those painters and artists is to sketch and paint many Hindu Gods and Goddesses on the Pillars and walls of the cars as well as those of the temples. The Rupakars are thrust the duty the construction of the cars. Then the chitrakars sketch the car-wheels, female images, Jaya vijaya, fairies and the side-gods and goddesses (Parshwa devatas) and decorate the cars attractively. On the Occasions like 'Jhulana yatra' 'Chandan yatra' Janmastami, Vaman Janma, Dussehra, Kandarpa Avisek, Dayana Chori, Dolayatra and Rukmini Bibha etc, the Rupakars and the chitrakars perform their duties jointly.

According to the traditions of ancient puranas Sri Jagannath is Srikrisna. The unburn parts of the body of Srikrisna. are secretly placed in the idol of Lord Jagannath. The parts are called Bramha or Pinda. After the Buddhist influence, the Jagannathdham was totally influenced by vaisnavism, which let a very important role for the development art and culture of Orissa.

Different incarnations of Lord Jagannth viz-the Srikrisna Besa, Gaja uddharana Besa, Kaliya Dalana Besa, Suna Besa, Sri-radha-damodar, Pralambasur Badha, Bankachuda, Adikia, Dalikia, Royal guise and other forms are widely accepted by the art and sculpture of Orissa. Again Sri Jagannath is related with Lord Ram and Sometimes worshipped as purusottam Sri Rama. Thus the Rama sect and the Krishna sect of Hinduism mingle with each other in the Jagannath culture. This mingle is on architecture and paintings. It can be no doubt considered that the Orissan art and culture, being a media of religious campaigns led an inportant role for the origin and developement of Orissan arts and paintings.

The structural techinques of Orissa have many divisions-viz the temple structures, the house structures and the car structures of Orissa are described by many books and manuscripts which are having different painting on the issue. But

many of the books are not commonly found because those books maintain their secrecy.

Now a-days the Jagannath paintings are popular all over the world and used in the common things Like rings, Lockets, Bangles, chainsets of the female and also used in the vehicles of common use. Recently different magazines on Sri Jagannath have been publised in Orissa The Jagannath paintings are blocked on letter pads, calendars and wall magazines, as well as in the commonest things.

It can be concluded that each and every inhabitant of Orissa is very much prompt in the painting of Jagannath. The Oriya child starts its study by drawing three rounds. These three rounds signify the philisophy of Jagannath cult.

Though the image of Sri Jagannath is very ancient but his huge round eyes are still the sources of newness, beatuty and spontaneous emotions as well as transcendental realisaltion.

The art and paintings on Lord Jagannath are really the fancy box of beauty of the Orissan inhabitants. Like Jagannath cult and culture, the Sri Jagannath-art-techinque and the culture is universal and all eternal values are thrust upon it. It should be accepted that all the art techinques, sculptures, architectures and paintings, of Orissa and even that of the whole Eastern India have been originated from the art and culture related to Lord Jagannath.

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"FERTILITY CULT AND SRIJAGANNATH"

Dr. Harekrushna Patra

In the dawn of reflection the survival of mankind was threatened by wild animals and natural calamities, resulting in the decrease of population. It was therefore, natural that the primitive man must have searched a way for adequate increase of the species. The supernatural power associated with reproduction might have been considered as "God".

It is said that "all religions of the world are based on sex, some like the ancient Egyptian, Greeks and Romans or the modern Bramhanic worship of Siva, very coarselly so according to modern civilised thought, other like the christien religions, more obscurily so."

When we study the modern religious systems we evidently find its peretual continuity and growth in a way suitable for conducive to the mankind, The modern form of religions are nothing but the growth of the same common religion of the world in varied dimensions.As for examples, the "Old Testament' is largely defined from the tribal sources ,Jehovah, the creator of the Universe, according to this text was a tribal God. So also are the cases of other Aryan gods and goddesses. It is curious to observe that though separated by distance of time and space the different nations produce idols of similar form of worship.

In the earliest stage of evolution, the man could establish no known or implied connection between sexual organs and reproduction. The act of coition was just an act of pleasure to him. It is construed that man at that very nescant stage must have been anxious to find out the cause and way of reproduction.On the other hand,the curious men must have observed the vegetation growth and the reproduction capability of certain animals, birds and the women of his own race, as if by magic. He understood nothing of the Process. But he was confronted with the result of some phenomena which he dimly visualised as the reproductive force, a force, however,which he associated with a miscelleny of inanimate objects. This mysterious reproductive force was thought to have extraordinary and miraculous powers such as the ability to produce animate beings from in arimateobjects. Men and women were the thought

to spring From some magical powers. It was marked by them that the young ones were coming from the hallow places of the tree trunk and stone caves to join their own species.The young children of his own race were coming from their mother's womb which had resemblance with the caves.

It is, therefore, not a fact of astonishment that the first deity of human race was the cave, which was prayed for giving more members of mankind. There was a common belief in those days that the cave Goddess or God could only bless their women to bear more fruits to strengthen their race. As history records, there were many primitive people who believed "that men and women came out of caves. Caves were sacred and symbolical of 'Cybele', a phrygian goddess, at one time worshipped through out Asia-Minor. She was considered as identical with the Grcoian Goddess "Rhea'.

The cave goddesses were of three types. The most ancient of them is the 'empty cave'. It is thought that when the man was ignorant of the process of reproduction by sexual intercourse and had a belief that the young ones were coming from the wombs of the woman automatically, they were probably worshipping this form of cave. In the second kind of cave, black or blue polished stones were worshipped.These stones have resemblance with the male phallic organ. Inside the third kind of the caves, red or white stones were worshipped, symbolically indicating semen inside the female reproductive organ.

The second and the third type of caves were later conception. It was at that time perhaps they believed that both the female and male organs were responsible for reproduction

As the myth relates Lord Jagannath was originally worshipped as a 'blue stone' (Maha Nilamani) Idol in the cave of Nilakandara. Viswavasu, a tribal Chief was worshipping this stone with a purpose of increasing fertility to the land, offerings to the race, flowers and fruits to the tree and young ones to the domestic animals. The stone image, thus worshipped by Viswavasu, was considered to be responsible for pro - creation. We also find similar types of cave worship in the history of different civilization. The worship of a black stone inside a cave was prevalent among the Pre - Mahemeddan Arab. The existence of numerous caves of early stage in Orissa suggests

the significance of cave worship. Sir William Jones has indicated that at Kathamandu, the Capital of Nepal, such an image of marble is being worshipped. The historians opine that the black or blue stone pieces, known as 'Salagram' and worshipped as Visnu had its origin in the New stone Age. The literary evidence confirms that before the worship of the Daru image of Lord Jagannath only a blue stone was worshipped. The Utkalakhanda of Skanda Purana, narrates that a blue stone or Nilakantamani was being worshipped near the Rohinikunda. It is believed that this black stone is kept inside the wooden image of Jagannath. At the time of Navakalebara the stone is secretly transferred from the old image to the new one. During several attacks of the temple of Lord Jagannath by the heathens, steps were taken to protect the 'Brahma' or this stone piece.

In the days of Yore, the man must have observed that the earth under the cover of the sky was the cradle of all the animates as well as inanimate things. In this context, George Byley Scott observes that "the earliest conception of sex being hermaphroditic, there was no notion of two distint sexes having any part in the production of life. It was considered that the God must combine the powers of creation and roproduction in one body". The recognition of some principle of duality in the production seems to have been a part and parcel of every notion of phallicism starting with the hermaphreditic or bisexual concept. The folk - lores and tales prevalent among different tribal communities of the world tell us about this early notion of genesis.

According to the latin belief, Heaven and Earth were permanently united, later on they were supposed to have been separated by cutting a part. The latin term for cutting is 'seco' from which we have derived the word 'Sex' which primarily meant 'to cut' or 'To divide'. Among the Stories, the natives of Newzealand, there prevails a story that Rangi and Papa, the Sungod and the Earth were originally one, but later on, they were separated by means of a sickle by the son born to them. Before the idea of Baal and Beltics (i.e. king and queen of heaven of Christian Bible) bloosomed forth, all classes of Europeans were looking upon the sky and the earth as one. 'joined together continiously and in all circumstances'. The

genesis theories given in the Bibles of different religions were thought to be Androgynous. The creator of Adam and Eve was an androgynous God.

In the 'samaveda' we come across about the creator who was originally androgynous 'He felt not delight being alone. He wished another and instantly became such. He caused his ownself to fall in twin and thus became man and woman. 'The Rigveda also portrays a similar story. Purusa was alone. He differentiated himself into two beings, purusa and Prakriti, or man and wife. From the above disamption of genesis, it is clear that the idea of existance of gods and goddesses was preceeded by the idea of an androgynous God. The 'Ardhanarisvara' concept attached to Lord Siva in Hindu mythology is nothing but a symbol of this conception. It is said that when Lord Jagannath was first worshipped in the form of the wooden idol, he was alone, having no consort or sakti with him. Even theJain idol of Ketubhadra, built in neem tree thirteen hundred years before the reign of Kharavel, according to the Hatigumpha Silalipi, was androgynous. Some of the historians believe that the concept of worshipping a wooden idol in place of stone one was originated by the influence of Jaina Cult. However, from this point of view, in the formative stage, Lord Jagannath was androgenous. He was the symbol of Purusa and Prakriti at a time. He was being worshipped for creation and preservation of both the animates and inanimates of the Universe. Later on, the power of creation was delegated to goddess Subhadra who was considered as the Sakti of Lord Jagannath. But the tradition identified Him to be both male and female. He is Bhairava and also Dakshina Kalika according to the tantrikas. The Vaishnavite cult believe him to be the combination of both Radha and Krishna. According to the tradition the portions upto 'Baithi Svetachita', He is Radha and the rest portion in Krishna.

According to the rituals prevailing in the temple of Lord Jagannath, the Narayana Image in the form of Ardhanariswara is worshipped during the 'SANDHYA DHUPA' and 'BADASIMHAR' time Some scholars devoted to the cult of Jagannath have ascribed him to be Lord Visnu and his consort 'Mahakali simultaneously, while Lord Balabhadra has been identified as

Maha Sarasvati and goddess Subhadra as Mahalaxmi" .

In all the religions creation is associated with destruction. It is a pagan belief that a new thing is only created from the death or destruction of the old thing. Navakalevara is based on this conception approximately in every twleve years the old idols of Sri Jagannath, Sri Balabhadra and Sri Subhadra are destroyed and new idols are created.

The Utkalkhanda of Skandha Purana (canto XVIII, Sloka 24) reveals that the act of Navakalevara was being done every year. It has a resemblance with the Christmas festival which was only a pagan festival prior to the 5th century A.D. The Romans were observing the festival in pomp and grandeur to replace the old fire of the house hold by the new ones. People believed that the old fire lacked the power of creation in course of time. So in order to give a new force for new creation the new fire as to be kindled. The Source of the fire used in every household was a sacred fire which was to be located from a cave of an oak forest. The house holds as well as the temple of Vesta where the Sacred fire was kept, were decorated with the Oak and pine trees, which were believed to be oily ones, these trees were the symbols of phallus, full of semons in them.

In the process of Navakalevara, we also find the stress given on 'Neem' tree which is only in nature. The idols of three Lords are built in neem tree. According to tradition the 'Neem' tree is associated with progeny, It is believed that if a person, can brush his teeth with the stick of the above tree for 12 years continuously he can clear up the dues of his parents. The dues here clearly mean the offspring or continuing of the generation. In different folk-lores, we come across the life-history of the barren queens made 'Neema Dohis' Generally these barren queens of the ancient times were left in the 'Neem forests' to practise austerity to ward - off the barrenness. Different parts of this tree are used by the Indian traditional doctors to cure the sexually transmitted diseases which are generally responsible for illness in women. Pandit Sadasiva Rathasharma has pointed that 'Neem' is a symbol of permanent sexual relation. He has mentioned that it is a custom still prevalent in some. parts of the country that a groom while moving to meet his bride takes the branch of Neem tree with him. It is peculiar to note that the tree

to be selected for construction of the body of the creator is selected by the orders of Goddess Mangala, who is considered as one of the consorts of Lord Siva. Both Balabhadra & Jagannath are considered according to Some traditional beliefs to be the incarnation of Lord Siva, the Phallic God.

Display of the Mithuna images on the outer walls of the religious structures is a part of sculptural arrangement. Many reasons have been assigned to their depiction on the temples. One of the important reasons is that Kama or Maithuna is a way to salvation (Moksa). As such, various postures of sexual union described in the religious texts have been portrayed with religious motifs. Thus sexual union, the symbolic representation of creation is rightly illustrated in the religious edifices. The temple of Jagannath a finality in Orissa Art and architecture, the symbol of Orissan religion shown through the amorous couples the creative surge of the God. Lord Jagannath, the creator, sustainer and destroyer of the universe.

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Directorate of Culture
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PORTRAIT OF JAGANNATH AS A MAN

Dr. Siddheswar Mohapatra

The study of the cult of Purushottam Jagannath is some thing very interesting and moving. The cult has absorbed all the major religious movements and philosophies that swept this land and has emerged as a rich, colourful and glorious culture which is unique in many respects.

In this write-up, an attempt has been made to portray Him as a man (forgeting His Godhood for a while). We can see that the cult has assumed anthropomorphic traits which has made Him look like an ordinary mortal being vulnerable to sorrows and delights, cold and summer, disease and death. He is not 'uparwala', the dweller of Baikuntha but a man of next door. W.W. Hunter (1840-1900) rightly said that He is the God of the people. Yes, He is Gana Devata, the God of Masses. He is lovingly called Jaga (Jagannath), Kalia (the blackie), Neelachaliia (the dweller of the blue hill), ChakaAkhia (One with rounded eyes) etc. Jagannath reigns supreme in this part of Indian soil. For Him the land Orissa is known as 'Jagannath Desh.' He is not just a wooden deity, but much more to the people. He is a dearie to all. Poets have burst into touching and deeply movnig hymns which speak voumes of how people pine for Him.

JAGANNATH,the most maligned and attacked :

According to Rajendralal Mitra, the famous historian - "Human conception has never realised a more innocent and gentle divinity than Jagannath.' (Antiquities of Orissa, Vol II, P-167). But this naive man was, highly misunderstood as a blood thirsty God under the wheels of whose chariot pilgrims throw themselves for self emmolation. People have mistaken His Hingula (a substance from which natural red colour is produced) stained red lips to be blood stained lips. Until early eighteenth century Jagannth was a target of attack of European writers, sailors, missionaries etc. who saw in Him, the Devil and criticised Him in most scathing terms. The word 'Juggernaut' (a corruption of Sanskrit word Jagannath meaning the Lord of the Universe) was forged out of such terrible misunderstanding. The word, meaning 'any relent

less destoying force' is still in use. Two instances of such misconception have been given.

William Bruton visited Puri in 1633. He declared the temple of Puri as "the mirror of all wickedness and idolatory, the house of Satan." He depended more on preconcived notions and facny than on actual abservation when he narrated the icon of Jagannath.

'This idol is in the shape like a serpent with seven hoods and on the cheek, of each head it hath the form of a wing upon each cheek which wings open and shut and flap."

Robert Southey (1774-1843) in his poem 'Curse of Kehama' describes the abduction of Kaiyal by mendicants from her father and her subsequent marriage with Jagannath. She sat on a chariot by the side of the wooden idol of Jagannath and watched the horible sight of people committing suicide under the wheels of the chariot.

"Prone fall the frantic votaries on the road
and calling on the God
Their self-devoted bodies there they lay
to pave his chariot's way."
OH JAGUNAUT they call
The pondorous car rolls on
and crushes all."

Jagannath had His bad days too. History is full of several hair raising accounts of the Lord of the universe running for His life and taking shelter in different hideouts. In Madala Panji (The temple chronicles) there is an amazing story of an attack by one Raktabahu during the second reignal year of King Sobhan Deva (Approximately 8th century A.D.). Jagannath was taken to Sunupur (Probably Sonepur of Balangir district) and was kept buried there for a period of 144 years. When Jajati Keshari (the first king of Soma dynasty in Orissa) became the King, he enquired the where abouts of Jagannath. Some people told him that they heard from their forefathers and the God was lying buried under a banyan tree. The deity was recovered and found almost damaged. New idols were built from neem daru (logs of neem wood) and reinstalled.

In 'Mahabhaba Prakash' of Kanhai Khuntia, a temple servitor and direct dsciple of Lord Chaitanya (Chaitanya came Puri in 1510 A.D) there is a story of an attack by one Ghazi Ismail of Surthan. The Lord was shifted to Chadhei Guha of Chilka Lake by a secret passage in the southern side of the temple. Orissa lost its independence in 1568 and remained under Afghan rule till 1592. From 1592 to 1751 it was under the Mughals. In every disaster of Orissa Jagannath has borne His share. This period is a priod of hardships and uncertainties in the otherwise eventless life of Jagannath. He had to go underground several times to save his skin. Let us quote one more story from Madala Panji. In 1568, Kala Pahad the man of the sultan of Bengal Sulaiman Karani attacked Puri. Jagannath was kept in an island of Chilka Lake. Kalapahad could trace out His place of hiding by the help of some informers. He took the idols from the lake to the banks of the river Ganga and consigned it to flames. Before completely burnt the deity/deities was/ were thrown to the Ganga. One Amura (Amir - Affluent) fetched the Daru to use it as fuel. A devotee named Bishar Mohanty followed the Lord all the way like a faithful shadow. He rescued the Daru from that Amura, took out the "Brahma" (Secretly keept object inside he idol put it inside his Mridangam and came back. He reached Kujanga (a place near modern Paradip Port) and kept it in the house of one Khandayata (A caste martial people in Orissa). After Ramachandra Dev I (the founder of Bhoi dynasty) came to power, new idols were built and reinstalled. For this great work this Ramachandra Deva was regarded as the second Indradyumna. (The first indradyumna is a mythical king who supposed to have built the temple and established Jagannath.)

Salbegh (the son of a Mughal official Lal begh and a great devotee - poet) in one of his hymns paints the picture of an escapade of the Lord. Kene gheni jauchha Jagannathnku..... where are you taking the Lord ? To whom shall we see ? Ah; the pandas are rolling on the ground in grief. The House wives are screaming in sorrow at His departure. The God must have turned away His face from Orissa.

SOME MORE FEATURS :

The wooden body of Jagannath has helped greatly in

humanising the cult. The wood is subject to decay. So Jagannath needs a new body (Nabakalebar) as a soul needs a body and it occurs every leap year when the month Asadha is repeated. The old body is buried. The Brahma is transferred to the new frame. The daita sevakas observe Dash (Ten day of purificatory rites when sombody kith a kin dies) and suddhikriya is held. Car festival is a festival of the masses. Jagannath, the God of the people steps down from His regalia and goes to the people once a year. It virtually begins from the full moon day of Jestha known as Snan Purnima. The deities are taken to a pavilion for bath. Then they are kept away from the Public view for a fortnight. It is said that the deities are ailing. The temple physician (vaidya) serves herbal medicines (Dasamula pachan) to the deities during this period. Songs and hymns in loud voice, playing of musical instruments are forbidden because it might disturb Him.

The Pahandi (the slow and swinging movement of the deities when carried to the chariots or to the temple) with Tahya (a floral decoration in the shape of betel nut leaf) swaying majestically in perfect rythm presents a magnificent sight to the people. As Jagannath goes to Gundicha temple with Sudarshan, elder brother Balabhadra & sister Subhadra, Goddess Laxmi feels neglected and forlorn. She meets Goddesss Bimala and tells her woes. It is quite natural that a woman can understand the difficulties of another. So she advises to apply 'Mohan Churna' (Powder charged with mesmeric effects) on Jagannath to get Him back. In utter digust she hurries to Gundicha Temple on Hera Panchami to have a peep on those erring three and on the way of her return she breaks a part of the chariot and tears the cloth of a daita Sevak (the people responsible for this act of separation). On Bahuda (The day of return) The deities stop for a while at the temple of Mousima (Mother's sister) The Goddess Mausima is originally known as "Ardhasani (The Goddess who swallows half of the water of the deluge). Here a bhoga of cheese cakes is offered to the deities. One can imagine that a lone old lady living and her nephews and niece visit her once a year. She feeds cakes to them. On Bahuda, the deities return to the Sighadwar of the main temple. The Goddess Laxmi, on hearing that her husband is back , appears on the chahani

Mandap (a pavilion to deep at) along with her maids and looks forward the arrival with alleagerness. On the day of Neeladri Bije (the closing day of car festival) when the deities finally return to Srimandir a small drama of conjugal separation and reunion is enacted. When the turn of Jagannath (to go into the temple) comes the lion's gate is closed for a while. Then the inner Jayavijay gate is closed. A bachanika or dialogue takes place between the couple (through the respective sevakas) ... Laxmi behind the doors and Jagannath outside of it eagery wait to step into the house. The husband tries to coax a piqued wife. Several poets have written beautiful pieces of poetry on this aspect of car festival.

A special bhoga called, "Jeuda Bhoga" is offered to the deities on the day before the observation of birth niti (ritual) of Lord Rama, Lord Krishna etc. in the temple. The Bhoga is acidic in taste. We know that pregnant women love acidic things.

The beauty of the Hindu process of worship is "Jatha dehe tatha deve" meaning as for our bodies, so should for the gods. In winter the deities put on warm clothings, in spring they go for hunting and other sports, in Margasir Krishna Chaturdasi, Amavasya & Pratipada they offer sraddha to their parents (as Vaman to kashyap & Aditi, As Rama to Dasarath and Kaushalya and as Krishna to Basudeva & Devaki, Nanda & Yasoda) and to the illustrious king Indradyumna of Avanti (the mythical founder of Jagannath temple & the man who after building this magnificent temple and establishing the Deities in it prayed Him to be without sons lest nobody in future will claim that the temple was theirs).

Sri Jagannath is inextricably woven with the people of this land and thier emotion. He is apart of the family life. Whenever a marriage takes place in an oriya family the first invitation goes to Him. When a farmer measures paddy, the first he calls "Jagannath" instedad of the Ist number of numericals. He represents more a culture than religion,more a life than ritual. He is invoked more by the call of the soul than by dry & mechanical chanting of mantras. Glory to Him.

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SHAKTA GUNDICHA

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Tantra word has been derived from the unrefined word 'Tanatara'. 'Ta' means virtue, 'Na' means connection, 'Ta' means nectar and 'Ra' means colour. The total meaning of the word 'Tanatara' is white colour of the sacred world. That means Tantra shows the white shape of the Universe. That connected ethics are called as "Tatnra Shastra" तन्यते विस्तारयेते अनेनेति तन्त्रम्" (Tanyate Vistarate aneneti Tantram). That means Tantra is a Science by which one's knowledge expands or leads towards liberation. Really Tantra is the spreading out of the cosmic energy through out the being. It is synthetic in its respects. It seeks to unite the Prakriti with Purusha, Shakti with Shiva and Bhairabi with Bhairaba.

Udratantra signifies the importance of Udrapeetha. Udrapeetha is the first and the oldest altar among all tantrapithas. It is described in Mahapitha Nirupanam', "Devi Bhagawat', Uddish Tantra', Nitya Tantra and Todala Tantra say that there is connection between Ten Mahavidyas of Tantra (Vimala) and ten incarnations of Lord Vishnu (Jagannath). In Udrapectha and according to the ethics of Udratantra Bhairaba is Sri Jagannath and Bhairabi is Mother Vimala. There is planetory connection between Bhairaba and Bhairabi. In Udratantra Sri Jagannath is called as Graharupi Janardana and Mother Vimala is also called as Graharupini Mahamaya because there are nine planets in the parts of their both bodies. Sri Jagannath is called as Adipurush in the Vedas (Supreme Soul) and Mother Vimala is called as the Supreme Power (Adishakti) in Tantra. The twelve Rasis (Signs of the Zodiac) have been attributed in the twelve parts of the Supreme in Astrology. In astrological point of view Sri Jagannath has been situated on Bhauma (Mangala) Chakram. So Sri Jagannath is imagined in various sacred ceremonies as Sarbamangala Jagannath. Mother Vimala has also been situated on astrological SuryadimbaKhya Chakram. According to the Astrology 27 Nakshyetras (Stars) are situated in different places of the bodies of SriJagannath and

Mother Vimala. Maa Vimala is in the surroundings Sixty four Yoginis. In Srimandir at Shrikshetra or Udrapeetha. There is system of worshiping 'Panchamakar' (5 Ms.). Maa Vimala also takes part in this system. After offering a plate of Prasad of Lord Jagannath to Maa Vimala, that prasad is called as Maa Prasad or Mahaprasad. This is the tantric connection between Bhairabi and Bhairaba (Vimala and Sri Jagannath).

Sri Jagannath is a special cult which is included in vedic culture and traditional Hinduism. Some research scholars, reviewers and lovers of literature are spostly describing Sri Jagannath a sign of every religion and trying to make the cult adulterated and defiled. Udra Desh (Ancient Orissa) was famous as a tantric pitha in ancient days and also Sri Jagannath was being worshiped by the traditional tantric process.

The religious societies which were included in Indian traditional Hinduism, were feeling the actual originality and speciality and being influenced by this cult worshipped Lord Jagannath. There is no hints and evidences about Lord in anyother scriptures excepting the literary compositions of Hinduism. All the communities of traditional Hinduism accept Sri Jagannath as their own worthy of reverence.

Mainly five communities i.e. Ganapatya, Shakta, Saura, Shaiva and Vaishnava have accepted Sri Jagannath as their own meditative. Shaktas also devote Sri Jagannath as their own lord. So Shakta Gundicha is being celebrated in the Temple of Lord Jagannath traditionlly with specific orders and arrangements. Similarly Sri Gundicha, Saura Gundicha, Shaiva Gundicha at Bhubaneswar are celebrated traditionally in Srikshetra at Puri. Specially Shakta Gundicha festival is a long days festival continues for 16 days.

Shakta Gundicha festival proves undivision and unity between the Shaktas and Vaishnabas. The Vaishnavas believe Lord Jagannath, Balavadra and Subhadra as Lord Vishnu, Shiva and Brahma respectively but Shaktas believe these trinity as Dakhinakali, Tara and Bhubaneswari. In "Mahanirvan Tantra' there is spostly described.

'तारा साक्षात् शुलपाणिः सुभद्रा भुवनेश्वरी ।

नीलाद्री तु जगन्नाथः साक्षात् दक्षिणकालिका ।"

This shakta Gundicha festival commences from the eighth day of the black fortnight continuing for total sixteen days because that ends in the 9th days of the white fortnight of the month of Ashvina. In Srikshetra according to Udratantra Durga is the representative of Bhairabi Vimala and Madhava is the representative of Lord Jagannath, (Bhairaba) both participate in this Shakta Gundicha festival. After completion of some daily programmes (Nitis) of Lord Jagannath's temple as Kabataphita (Opening of the inner door), Mangalalati (मङ्गल आरती), Mailama Lagi (मैलमलाजि), Abakasha (अवकाश), Tha Pidha (ठा पीढा), Abakasha Puja, Sanamela (शाणमेला), Panipaka (पाणिपका) etc. the Programmes of Shakta Gundicha are started.

After Sakala dhupa (breakfast), the Pati Mohapatra (A class of the Sevakas) brings golden image of Durga from Bhandar Ghara (Treasury of Lord) to Majana Mandap (Wiping Hall), Rosapania (The supplier of water in the kitchen) brings one hundred eight pots of water from the deep well of the temple kitchen and reserves carefully. The Pujapanda (Worshiper) purify and make those pots of water fragrant adding sandal, camphor, and different fragrant flowers reciting tantric mantras and poured over the image Durga. This type of bath is called as "Sahashrakumbha Varana". After that the Sevakas bring the image of Madhava from Ratna Sinhasana to the cleaning hall. Then Durga and Madhava (Rundha) are both tied with twist silken clothes and yellow silken clothes and well decorated with fragrant flowers by the Sinharis (decorator servants). Then both are placed on Bhadrasana made by "Kotha Suansia" (The carpenter servant) in the Majana Mandapa.

The first eight days Durga and Madhava are worshiped on Majana Mandap and sacred Mahaprasada, Pistaka (Ground Pulse), Khechudi (Mixed rice), Khiri (a dish made of rice, milk and sugar boiled together) etc. are distributed on the pahadas (a piece of cloth used at the time of special offering) and are sacrificed to both images by 'Shodasha Upachara' (Sixteen folded ritual). Two garlands as token of permission (Angyamales) one from Subhadra to Durga and other from Lord Jagannath to Madhava are brought by the sevakas. Receiving these garlands, both Durga and Madhava start their journey sitting on a palinki

(Palanquine) and surrounding the main temple theyreach at vimala temple. There both are worshiped and saluted and take rest for sometime.

After Sandhya Dhupa (Evening Offer) of Lord Jagannath, the puspalakas (Decorator of the representative of Lord Jagannath) go to the temple of Vimala and decorate both Durga and Madhava. After Chandana Lagi (Rubbing sandal on the face of Lord), Durga and Madhava return from the temple of Vimala to the pillar of adjuntant (garuda stambha) through the temples of Laxmi, Saraswti, and seven steps of the temple (Satapahacha) being carried by the palanquine bearers (Bimanabadus) Then the mahajanas hold them in to the Treasury room.

The next eight days both Durga and Madhava take their seats on Nandighosa (A cart carried by persons) after accepting ajnamalas from lord Jagannath and Subhadra. The Bimanabadus carried the cart to the temple of Narayani Situated at Dolamandap Sahi in Srikshetra. There is a class of Seveka called as Bhitarachhu Mohapatra pours water on the feet of God and Goddess after which they are taken in to the Temple. The cart returns to Srimandir without god or goddess. The cakes prepared with cheese are sacrificed to both images.

After Sandhya Dhupa in Jagannath Temple, the Bimanabadus come carrying the empty car to Nrayani Temple and return to Srimandir with Durga and Madhava. The 10th day of the white fortnight is called as "Vijaya Dashami" On that day after the breakfast of Lord, Durga and Madhava both seat on Nandighosh cart, Madana Mohan, the representative of lord Jagannath, Laxmi and Saraswoti on 'Maniviman' (Name of a cart which used at the time of Chandana Jatra) and Ramakrishna on a palanquine start their journey towards Jagannath Ballava (A gardern of Lord Jagannath). There they wait for some time for wipping and salutation. Then they return to Srimandir. Rama & Krishna, Madana Mohana go to Dakhinaghar (Southern room), Durga to treasury room, Madan Mohan Laxmi and Saraswoti all retum to Ratna Sinhasana This Shakta gundicha festival symbolises National Integration and undivision between purusha and Prakriti etc.

Accoriding to the sacred orders and arrangements of Shakta Gundicha, all the powers are one is proved. So in this auspicious opportunity, we all the devotees and followers of traditional Hinduism should be strong and powerful by worshiping Durga Shakti, our own worthy of revenence and should preach and preserve the sanctity of Jagannath cult for future generations. JAI JAGANNATH

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LORD JAGANNATH IN BENGALI LITERATURE AND TRADITION

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Lord Jagannath became more and more popular in Bengal after the advent of Chaitanya. In pre-chaitanya period Jagannath was not a very prominent diety in Bengali Literature and culture. In Gitagobinda Jayadeva never mentioned the name and idol of Jagannath. He mentioned various names of Krishna in the twelve Cantos - Murari, Mukunda Keshab, Madhab, Vaikuntha, Pundarikaksha, Damodar etc, but the name Jagannath is not available in Gitagovinda. In the prayer of Ten Abatar Balaram is presented as having a mythological origin but not as an idol of Sree-Kshetra. I think that Jayadeva was a Bengali poet of Birbhum and not of Orissa.* He ignored Jagannath because at that time this diety was not popular and predominant in Bengal.

Srikrisnakirtana by Baru Chandidas is an important Bengali Kavya in Pre Chaitanya period. It has thirteen Cantos. The subject matter of this Kabya is the amorous sport of Radha and Krishna. Krishna often declares himself as Deva Jagannath. But it is only aname. It connotes the Lord of world as Vidyapati of Mithila mentioned in his prayer-

'Tunhu Jagannath Jagate Kahayasi
Jaga Bahira nohonuim chhar'

In srikrishnakritana Chandidasa also mentioned like this 'Tusta Hou Deva Jagannath'. But he is not Nilachalnath.

Maladhar Basu, another pre-chaitanya poet of Bengal, Wrote "Sree - Krishna - Vijoy" in the late fifteenth century (1480 A.D.) He translated 10th to 12th cantos of Sreemadbhagabat, specially 10th canto with elaborate description. But he never mentioned Jagannath of Nilachal. He followed Bhagabat puran where Jagannath is not available. So Jagannath Deba is not presented "in Srikrishna Vijoy." Then the age of Chaitanya

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* Dr. Banerjee's view discused in the seminar and finally accepted by all that "Jayadeva was a poet of Orissa and not of Bengal."

began. Chaitanyadeva was born in 1486 A.D. Sree Chaitanya - Deva (1486 -1533) embraced Sanyas in 1510 A.D. At the request of his mother he mainly lived at Nilachal of Sreeksetra till his last breath. For the association of Chaitanya deva, Puri and Jagannath became more and more popular in Bengal. In ancient days at the beginning of Rathayatra pilgrims from Bengal Came to Puri and stayed for about a month every year and then returned to home. Day by day the number increased. Satyaraj Khan, son of Maladhar Bose, was one of the leaders of those pilgrims - progress. He is called 'Betrapal' or 'Charidar'. He guided the pilgrims of Kulin village to Puri. at the time of Sree Chaitanya. Satyaraj Khan built a Jagannath temple in Kulin Village. Still it contains the wooden idols of Jagannath, Balaram and Subhadra. The pattern of this temple is alike the Jagannath temple of Puri. It proves the influence of the Jagannath temple on the structure of the temples of medieval Bengal. Satyaraj Khan was a contemporary of Chaitanyadeva. Ramananda Basu, the son of Satyaraj Khan, stayed at Puri and took part in singing and dancing with Chaitanya. The influence of Jagannath became prominent in Bengal at the time of Sreechaitanya in literature and also in the field of architect.

In the Chaitanya - Biographies of Bengal, Sreechaitanya and Jagannath became synonins to each other. Both are called as 'Mahaprava'. In Vrindaban Dasa's "Chaitanya Bhagabat' Sree Chaitanya was shown to have vanished in the idol of Jagannath. It proves that Vrindaban Das equated Chaitanya with Jagannath. In the "Chaitanya Mangal" of Lochon Das, the poet begins his Chaitanya Biography by declaring Sree Chaitanya as the incarnation of Jagannath. The Jagannath - cult of Orissa and Chaitanya cult of Bengal became parallel to each other. Non - communalism is the important characteristic in the religious cult of both Orissa and Bengal. Sree-Ksetra is the union place of all castes and creeds. No division of caste and religion is maintained in the place of Jagannath for distribution of His 'Mahaprasad'. It is also followed in Chaitanya cult. Sree Chaitanya proclaimed that Sudra is greater than a Brahmin if he is devoted to Krishna. In Chaitanya cult there is no division of race, caste and creed. Under the flag of vaisnava movement all

sects of religion even Muslims might join. Non - communalism in Sriksetra perhaps inspired Sreechaitanya and through him Chaitanya religion became non - communial in the history of Bengal. In the seventeenth century there was a vaisnava ceremony in Khetury of North Bengal where Vaisnavas from all parts of Bengal gathered and they took food together in the name of Krishna and Chaitanya without any care for caste or sect. This Chinda - mahotsava ceremony isakin to Jagannath Bhog of Sriksetra where there is no question of race, caste and creed.

In medieval Bengali Literature of the Seventeenth century Sree Jagannath became a prominent figure in Mongal Kavya. There are three main streams in medieval Bengali literature. 1) Lyric or padavali, 2) Mangal Kavya and 3) Translation of epic and puran. In vaisnava lyric Jagannath was not a prominent figure. Krishna with Radha is traditionally predominant in vaisnava padavali from the prechaitanya period. Madhura Rasa was very much popular to the Vaisnava poets of Bengal. Without Radha, Krishna is Madan of cupid only. But with Radha, Krishna is so Sweet that he can hypnotise even the cupid also. So the vaisnava poets of Bengal mainly preferred to write padas or lyrics about the love of Radha and Krishna. Though Jagannath of Sreeksetra according to Skandapuran is the re - incarnation of Krishna, yet he is not Radha - Madhab or Gopi - Ballav, he is only subhadragraj or Balaramanuj i.e. the elder brother of subhadra and younger of Balaram. Historically these trinity Gods are nothing but the evolution of the Buddhist theory - Buddha, Dharma and Sangha. The figures of Jagannath. Balarama - subhadra and crippled and Jagannath is not comparable in sweetness to Krishna with flute. Though theoretically Jagannath is the incarnation of Krishna, he never kindles the imagination of any Vaisnava lyric poet of Bengal. the vaisnava lyrics of Bengal were always written on Krishna legend of Varindavan and not with the Jagannathlila of Nilachal.

But there is a little compensation in medieval Bengali literature, parallel stream of "Krishna Mangal" Flowed side by side of padavali. Krishna Mangal Kavya was generally written about the Krishna legend of vrindaban Mathura and Dwaraka lila

following Visnupuran, Haribansa or Srimadbhagabat. But in post - chaitanya period Jagannath of Nilachal became prominent in Bengal, specially in Rar or West Bengal.

In the context of Chaitanya there was regular connection with puri and various parts of West Bengal. Midnapore, Burdwan, Nadia were closely connected with Nilachal in the cultural field and Bengalees prefered to stay at puri and Brindaban, a holy place For instance, Kamalakanta, the father of Kasiram Das, a prominent writer of Bengali Mahabharat went to puri and spent- there his last life. Kasiram Das also stayed there during a part of his life and in his Mahabharat he adored again and again the Nilachalnath with great respect and admiration, specially in the respective bhanita of Adi - Sabha - Bana and Birat parva of Kasidasi Mahabharat, the tribute to Jagannath was expressed in many places. Gadadhar Das, younger brother of Kashiram Das also spent his life in Orissa, at first at puri and then at Makhanpur near Katak (Cuttack). He wrote Jagannath - Mangal in Bengali language, which is an important work in Bengali on Jagannath of Nilachal. It is based mainly on the Utkal part of Skandapuran. It was written by 1643 A.D. at the time of Raja Narasinha Deva of Orissa. Jagannath Mangal begins with the invokation of Narayan, Jagannath, Sree Chaitanya, ten Abatars of Visnu, and Vaisnavas, then a short autobiography of the poet himself. Jagannath mangal proceeds in the narration of Jaiminy, the famous sage of India. First he explains the greatness of Nilachal then follows the episode of Indradyumna, the gretest king of India in ancient myth. Indradyumna went to Nilachal in search of the holy place. He discovered a sacred wooden log floating by sea. He ordered Viswakarma to make three idols of Jagannath. Bramha Balaram and Subhadra. Then he went to 'Brahma' inviting him to inaugurate the holy temple of Jagannath came and inaugurated. Then the poet discribes the origin of Rathajatra and other ceremonies of Sree - Ksetra. The book ends with the description of rituals of Mahaprasad.

Jagannath Mangal is an important work because it is a pioneer work on Jagannath in Medieval Bengali literature. Though it was written in Orissa,it became familiar to Bengal.

Godadhar Das was not so prominent as his elder brother Kashiram Das, but he was not completely an unknown poet. Like 'Jagannath Mangal' of Godadhar Das other Jagannath lila - kavyas were written afterwards in Bengal. Some of them can be enlisted here:-

1) Jagannath Mangal - Akinchan Das, Jayakrishna, Das Debi Das, Biswambhar Das,

Jagannath Vijay - Mukunda Bharati, Mukunda Ratinath, Ratidev, Kangsari, Haragovinda.

2) Jagannath Mahatmya - Krisna Das Dwija, krishnaram Das, Kavi Kumud, Jayanand Dwija,

Jagannath Bandana -Subudhdhi Das, Chandrachura Aditya, Dwija Modhukantha.

'Jagannath Mongal' is also abbreviated by Jagat Mangal. It is also named Jagannath Vijoy, Vijoy and Mangal are synonims of divinty in medieval Bengali Literature. Jagannath Mangal of Mukunda Bharati is also mentioned as Jagannath Lila in the catalogues of Bengali Manuscripts of Sahitya Parisad.

Thus in Krishna Mangal Kabya, Jagannath was an inspiration to some of the Bengali poets of mediaval literature as we have seen before, and in translation also we can find that Jagannath Ballav of Roy Ramananda inspired some of the Bengali poets to translate it into Bengali poetry in mediaval Bengal.

Roy Ramananda was the contemporary of Sree Chaitanya, he friends, philosopher and guide of Chaitanyadeva in Bhaktimarga. He was the vice - Roy of King Prataprudra in Rajmahendry. Sree Chaitanya met him at the bank of Godaboti River and discussed with him about the theory of Love. Sreechaitanya was very fond of the drama and songs of Roy Ramananda. His early work was Jagannath Ballav - a lyrical drama consisting of five acts containing the love episode of Radha and Krishna. The drama was written in the style of Jayadeva and it was very much popular to the vaisnavas of

Bengal. This drama was played by the order of the king prataprudra in front of Jagannath at Nat - Mandir of Puri. By the direction of Roy Ramananda it was staged regularly by the Devdashis of Jagannath Temple. It was so popular that a good number of translation are available inBengali language. Lochan Das, Akinchan Das, Gopal Das, Paran Das, Jadunandan Das, etc. are the important names in the field of translation of this drama. In Jagannath Ballav of Ramananda there is no mention of Chaitanya.Perhaps it was written before his acquaintance with Sree Chaitanya.But in translation all the Bengali Poets Paid their great tribute to Sree Chaitanya at the beginning of their work where Jagannath and sree chaitanya became united under the connotation of Mahaprovu.

In our modern age Lord Jagannath and his Rathayatra have a great impact on the society and festivals of Bengal. Sreekshetra still is a holy pilgrim place to the Bengalees like Vrindaban and Banaras. In the Bengali Hindu family the naming of Jagannath is still very popular as in the mediaval age. I may mention here most humbly some of my own experience in this regard. My grand mother went to puri and pray to Jagannath for a grand son before my elder brother was born. After his birth according to her prayer, she named my elder brother as Jagannath and his hair was offerd to Jagannath in grattitude. It is only one instance how Lord Jagannath stands even in our modern Hindu society.

The instance of Rathayatra of Orissa spread so enormously in Bengal that there is no Hindu family in our city and villages where the rituals of Rath or Chariot with the idols of Jagannath, Balaram and Subhadra are not observed during that sacred ceremony. The pictorial image of the trinity God of Orissa is sustained almost in every Hindu family of Bengal.

In modern Bengali Literature religion is not a predominating factor. So Jagannath does not influence the modern literature of Bengal as in the mediaval age. Now the Chariot of Jagannath is used as a symbol. In "Rather Rasi' of Rabindranath Tagore the Chariot is a symbol of 'Time'. It is a drama which is based on 'Rathajatra'. The chariot did not move an inch until the

Sudras pulled it. This symbolic theme was taken from the rituals of Sudras pulled it. This symbolic theme was taken from the rituals of Rathajatra of orissa where all men from Royal family down to Harijans came down and pulled together the large rope of the chariot. From Sreechaitanya to Rabindranath, Bengali culture and literature get inspiration of non - communalism from Sreeksetra and from the tradition of Jagannath.

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IMPACT OF THE TEMPLE OF JAGANNATH ON THE SOCIO - CULTURAL & POLITICAL LIFE OF THE PEOPLE.

Dr. M.P. Dash.

Temple of Jagannath is one of the important religious Centres in India. The tradition of daily worship and other matters connected with the religious service had an unbroken cultural development in Orissa which can be seen in every sphere and this cultural development had a lasting impact on the socio - cultural life of India and abroad.

political and cultural influence of the rulers of Orissa began to spread all over Eastern India after the tremendous success achieved by the renowned Ananga Bhima Deva and his illustrious son Narasinha Deva I against the Muslim power of Bengal during 1215-45 A.D. and reached its zenith during the reign of Surya - Gajapati Kapilesvara Deva (1435 -66) A.D. who gave a death blow to the Bahamani Empire of the Deecan in the historic battle of Devakonda (1458 A.D.) and smashed its capital Kalabarga (Present Gulbarg). Anangabhima Deva, who popularised the adoration of Purusottama - Jagannath not only built a magnificent temple for purusottama - Jagannath at the imperial Capital known as Abhinava Varanasi Kataka, but in other administrative centres and holy places of his empire. Gajapati Kapileswara Deva donated for the deities an enormous quantity of gems, Jewls, Ornaments and clothes worth Crores of rupees which he had obtained as presents from the Vanquished or vassal Chieftains in his numerous successful expeditions in the south. By this donation and munificence he made Jagannath, the real supreme Lord of the Hindu Community.

Puri which first gained prominence in India as a centre of pilgrimage for the Hindu community due to the establishment of Govardhana matha by Bhagaban Sri Sankara (788 - 820 A.D.) assumed greater importance when four great Vaisnava Acharyas of the South namely Sri Ramanuja, Sri Vaishnuswami, Sri Nimbarka and Sri Madhavacharya established four important Maths at puri for the propagation of their respective faiths.

The composition of the unique Sanskrit lyric 'Sri Gitagovindam' at Srikshetra by the celebrated poet Sri Jayadeva, recitation of which was introduced in the daily seva of the deity, made Jagannath, well - known throughout India and abroad.

The impotrance of sri Jagannath was immencely enhanced specially in eastern India by the stay of Mahaprabhu sri Chaitnaya with hundreds of deciples at puri for about eighteen years. Another important factor which contributed towards the popularity of Lord Jagannath throughout India especially in northem India was the unbroken tradition of daily worship in the shrine of Lord Jagannath which continued to stand in all its glory and splendour when hundreds of beautiful temples in the noted sacred cities like Kangra, Somanath, Mathura, Brundavana, Ayodhya, Kasi, KanyakubJa, Prayag, Gaya, Triveni, Ujjayini, Dhara etc were being pulled down one after another by the victorious Muslim rulers. So the people of the north looked towards Jagannath with deep devotion and profound inspiration and its poets and saints like Chand Bardai, Malik Mahammad Jaisi, Ballabhacharya, Kavir, Nanak, Vishnupuri, Chanda Dutta and hundreds of poets of Bengal & Assam sang the glory and sanctity of Jagannath, who was regarded as the real saviour of the Hindu religion.

In the Past Jagannath grew into a symbol of Hindu Kingship and royal authority in orissa and, only those rulers who were in possession of Puri and its Jagannath temple were recognised as the legitimate Gajapatis & rulers of Orissa. Much importance was given to the proud possession of the temple by the ancient rulers of Orissa. After the break of the Orissan Empire in 1568 A.D. during the reign of Akbar, the glory and greatness of Jagannath and the calculation of the Anka years of the Gajapati rulers of Orissa who though powerless were acknowledged as his incarnation (Chalanti Vishnu) like their glorious predecessors, the kings of Gangs and Surya Gajapati dynasties. They served not only as a unifying link for the dism embered oriya speaking tracts, but also as a source of inspiration and strenth to boldly resist the repeated onslaughts of the Muslim forces for about two centuries (1568-1751A.D.) The constant danger of Muslim invasion to the temple of Jagannath

at puri during this period go aded the local Chieftains, dignatories, and saints to build temples for the single figures of Jagannath (Dadhhivamana) and Bhabhadra or for the whole Trinity for the purpose of observance of 'Dvadasayatra' or twelve festivals which were accepted as national Festivals not only in Orissa but also in Bengal as will be evident from the 'Yatra Tattva' of Raghunandana Bhattacharya, the greatest smrti writer of Bengal of the age of Sri Chaitnya.In view of the above fact & because of the immence popularity of the cult of Jagannath the trend of building temples for Jagannath in different parts of Orissa and out side developed and many such temples were built in different parts of India.

Ananga Bhima Deva III (1211 -39A.D.) who became famous as the builder of the second great Jagannath temple in his 'Abhinava Varanasi Kataka' was credited with the erection of some other Jagannath temples in the Bargarh Tahasil of westem orissa after the conquest of that region by his ablest general Vishnu Acharya near about 1220 A.D.

Ananga Bhima is known from two Maufi sanads (Grants) to have granted plots of land for the temples of Dadhivamana (Jagannath). In one case he granted plots with a total area of 52.36 acres in village Daskumbhari in Bargarh Tahasil as an endowment for the temple of Dadhivamana.In another case he granted certain plots wih a total area of 78 acres in the village Tamparsara n Bargarh Tahasil as an endowment for the temple of Dadhivamana in that village. The grant were made during his visit to the newly conquered westem Orissa after 1230A.D. The temple of Dadhivaman at Temparsara is the oldest in that area.

Besides the Dadhivamana temples build in western Orissa some other similar temples were built in other parts of Orissa, during the Ganga and Surya Gajapati period. Mention may be made in this connection of the Balarama Temple at Tarintara under Balipatna Police station (c. 1195 A.D.), Anantvasudeva temple at Bhubaneswar, Jagannath temples at Ranapur (1485 A.D.), kantilo (c. 1300 A.D.), Vira pratappur near Sakhigopal Railway station (1497-1531 A.D.) Jajpur (13th Centuries), Valadevji temple at Kendrapara, Jagannath temple at Gopinathpura, the Dadhivamana temples at Patapura, Saiyapura,

Gopinathpura, Elamapura, satyabhamapura in Cuttack Districts (1471 A.D.) The Jagannath temple at Katarpa under Salepur police station (Ganga period) etc. Because of the immense popularity of the cult temples for Jagannath were built in different parts of Orissa during the subsequent periods also.The trend of building temples for the deity travelled beyond the boundary of modern Orissa of which mention may be made of the Jagannath temple at Vizianagara (1711 A.D.). Visakhapatnam in Andhra Pradesh, Midnapur, Dantan, Hijili, (1584) A.D. Kesiyadigada Mahisadala, Bankura (1358A.D.) Visnupura (1450 A.D.) Mahesh, Chandemagar all in West Bengal Doisagada & Jagannathpur in Ranchi District of Bihar, Jagdalpur Savanagarh, Raigarh, Ratanpur, Rajimm in Madhya Pradesh and the Jagannath temples at Imphal (Manipura) and Dacca in Bangala Desh.

The existance of Jagannath temples in different parts of the country clearly shows the popularity of the cult of Jagannath & its impact on the religions life of the people through ages. The temple of Jagannath at Puri has also played an important role in the social, political, economic and military consideration of the rulers of Orissa through ages.

The British who occupied Orissa in 1803 followed the line of the Hindu Rajas and often used the Jagannath for political purpose. John Melville the newly appointed Civil Commissioner of Cuttack did not hesitate to utilise the prophetic words of a Puri Brahmin who met Colonal Cambell several Killometres outside the town and informed him that "the Brahmins of the holy temple had consulted and applied to Jagernant to inform them what power was now to have his temple under his protection, and that has given a 'decided answer' that the English Government was in future to be his guardian."Melville wrote to Governor General that "this Decided answer" of Jagannath had been sent ot feudotary chiefs of Orissa through special messangers as a stategem to win over their confidence On all occasions when the subject of the valuable acquisition of the province of Cuttack was under considerations the importance possession of the Temple of Jagannath was given due weight. "In a political light its value is incalculable" a British officer wrote. During the peace negotiation the Maratha King. tried hard to

regain at least Puri; but British did not agree to their demand. They knew that "the loss of Juggernant must deeply affect the considerations of the Raja of Berar in the eyes of all native powers." Thus the importance of the Temple of Jagannath had its impact on the administration of the East India company during the first years of their rule and they were highly interested in retaining and strengthening their influences through their important possession of the Temple of Jagannath.

Jagannath became a symbol of unity for the Oriyas. The Orissan custom of ""Mahaprasad brotherhood" formed by sharing the sacred victuals of Lord Jagannath gained much momentum during British period. The people looked back to the lost mediaval empire of Orissa and started demanding for the unification of Oriya speaking tracts. All through their period of agitation name of Jagannath the popular God of the land, was utilised by the leaders as a source of inspiration, Gopabandhu Das during the cansus operation of 1921 was able to create a srtong oriya sentiment in the boarder areas of the oriya speaking tract against the anti oriya activities through a slogan which called for unification and Darsan of Blackfaced god (Jagannath).

Similarly while addressing a public meeting in 1928 in the town Hall of Cuttack Mr. M.S. Das one of the makers of modern Orissa appealed to the gatherings to utter the cry in unison "Save us Lord Jagannath". Mr. M.S. Das was popularly known as the "grand old man" of Orissa by that time and was a christian by choice. It is significant to note here how he was well aware of the impact of Jagannath on the minds of the common people, and utilised the name of Jagannath with a view to inspiring them to fight for the unification of Oriya tracts. That Jagannath had consolidated his position in the hearts and minds of the Oriyas is further testified by the decision of Mahatma Gandhi to start his 'Padajatra' from Puri. considering the importance and impact of Jagannath on the minds of people Mahatma Gandhi must have taken such a decision.

When Orissa was created a sperate province in 1936 after a long struggle, K.C. Gajapati Narayan Dev, the Raja of paralakemundi became its first Prime Minister. Due to a old dynastic rivalary between the Rajas of Puri and the Rajas of

Parlakhimedi for some generations the latter Rajas had never paid any visit to the Temple of Jagannath. But it is significant to note here that one of the first acts of K.C. Gajapati Narayan Dev was to pay a ceremonial visit to Jagannath Temple after taking oath as the Prime Minister of Orissa. This act of the Gajapati Narayan Dev testified the impact of Jagannath Temple on the political field of Orissa.

The Orissan custom of "Mahaprasad' is a long standing custom of the Oriyas which has united them together by sharing the sacred victuals of Lord Jagannath. The Mahaprasad brothers are supposed to come each other's help and assistance under any circumstances ignoring the code of legal and moral princeples and even human feelings. Any deviation from this rule is considered not only a betrayal of a Mahaprasad brother but also of Lord Jagannath himself, the worstsin one commits. A vow taken in the a name of Jagannath is too sacred to be broken. Marriage negotiations confirmed between parties by taking of the "Mahaprasad' are not usually revoked. Even an Oriya does not die in peace unless a few drops of water soaked in "Mahaprasad' are put in to his mouth in the death bed. The impact of Jagannath on the social life of Oriyas was very well realised by the British authorities and very often their administrative police were formulated, taking into account the sanctity of Mahaprasad brother-hood. For example the British Resident stationed at Sambalpur used Urdu, Persian and Hindi in his official correspondence. During the short period, 1860-61 when the District formed a part of the Orissa Division, Oriya was the official language. From 1862 to 1865 both Urdu and Oriya were the recognised official languages of the district until at last Oriya alone was given that status in 1865 and continued till 1895. But during the long period of thirty years (1865-95) the Government was confronted with several administrative problems. The linguistic difference between Sambalpur and other districts of the province prevented the transfer of officials, so important for the improvement of the administration, for Hindi Speaking Officers Found it difficult to work in Sambalpur a non Hindi area, and the Oriya employees of Sambalpur district disliked their transfer to the Hindi speaking districts. This

problem was aggravated further due to the social custom known as "Mahaprasad'. Thus the Government disliked for it seemed to create small groups of vested interest among oriya Officers. The British authorities knew that the Oriya employees were susceptiable to the custom of "Mahaprasad' brotherhood and they considered it as a source of administrative evils. In this connection it is interesting to note Captain Saurin Brooke's note published in the Central Province gazetteer on 21 July 1877 stating that the Oriyas of different castes bound themselves to one another in an offensive and defensive alliance, ""Which though originally designed as a cement of friendship eventually proved an effectual barrier to the identification and eradication of administrative evils like corruption. Even detection of crime became difficult on account of such social aliances. Authorities thus felt that the Mahaprasad custom effected the general efficiency of the district administration and they considered it desirable to replace Oriya by Hindi The official Language at Sambalpur. The Government ultimately as declared on 15th January 1895 that oriya be replaced by Hindi as the Official Language of the Sambalpur District. This action of the authorities testify as to how they were well aware of the Orissan custom of Mahaprasad or the impact of the Temple of Jagannath.

The impact of Jagannath is seen on many other social and religious customs of Orissa. Even the different religious ceremonies held in honour of Jagannath have great influence on the religious and cultural life of the people of Orissa. Take for instance the "Sayana Yatra' in the temple of Lord Jagannath, when the Lord goes to sleep. During the Period of this "Syana Yatra' lasting for three months all ceremonies such as marriage, Upanayana, the coming of the bride to her father in law's house etc. are suspended and during the rising ceremony of the Lord (Devotthana) all those activities are resumed.

Roads were constructed and railway lines were built up because of the importance of Jagannath at Puri, which as a place of Pilgrimage drew a large number of pilgrims throughout the year. The British Government paid much attention to improve the means of transport. The first road connection to Puri in the modern sense was completed between 1811 and 1826. The

improvement measure of the means of transport and communication to puri during British period was due to the peculiar character of puri as a place of pilgrimage. It is significant to note that the road which was built along the ancient pilgrim route to Puri was called as "Jagannath Road'. Puri could be reached from all directions by good roads. Besides the road transport, rail communication between Calcutta and Madras was completed between 1869 and 1879. Puri was linked with the Bengal Nagpur Vailway by the opening at branch line from the Khurda road on 1st February 1897. all these improvement measures were taken by the autorities because of the importantnce of the Jagannath temple which drew a large number of pilgrims throughout the year.

The influence of the Temple in various aspects was seen in the whole region around Puri. Jagannath was one of the biggest land lords in India. To give land as endowments to shrines or temple has been a long tradition of India. Such lands are known as 'Devottar' lands. Due to the importance of Jagannath Temple and its influence in the Hindu world large number of Landed Praperties were assigned to the temple. The endowments to Jagannath and his temole were so important and large that the Lands endowed were called Amruta Monohi. The endowments of Lands were not only found around but Puri also in distant parts of India.

The Economic impact of the Temple is very great till today. This is because the Temple has the largest demand. For the preparation of Mahaprasad the temple needs various agricultural products like rice, ghee, vegetables etc. There are certain villages around Puri where the villagers earn their livelihood by supplying certain goods and articles to the Temple and pilgrims. There are villages near by which manufacture prottery only for the use of Temple. A large number of such ptteries are required daily in the Temple and the Temple is the only buyer of such articles. Most of the inhabitants of the areas near Puri directly or indirectly depend on the Temple as it is the most important employer of the whole region.

Due to the influence of the Temple the glorious tradition of the Orissan Paintings is still in the flourishing stage, The

services of the painters are required in the temple on various occasions and for this purpose they have been in service of the Temple since long. The painters (Chitrakaras) are the hereditary functionaries of the Temple. There is a village named Raghurajpur near Puri which is specialised in the preparation of paintings, plasterings or masks. The paintings are drawn with religous motives connected with the worship of Jagannath and often they bear devotional characters. The pilgrims coming to Puri temple have the highest demand of such paintings. One Shri Bishnu Dutta Mohapatra who was a heriditary painter in the Temple was given a special right of "Chamara Seva' in the Temple by the Raja of Puri for his sincere service. The heriditary painters of the Temple were endowed with lands and money for their service in the temple. The need for the services of painters in the Temple ultimately required royal patronage for their survival and consequently they were enrolled as temple servants. This heriditary class of painters have kept this art in its form till today.

In the field of dance also the Temple of Jagannath had significant contribution. Dance seems to have become an intimate and integral part of Temple rites in Orissa. Dancing girls otherwise know as Deva-Dasis were in service of the Temple and they were expected to sing and dance before the deity on the appointed time. It is not known when the system of Devadasi started in Orissa. There is however evidence that it existed in the middle of the 11th century A.D. Queen Kolavati who built the temple of Brahmeswar at Bhubaneswar in 1060 A.D., left a stone slab in which among other things, she stated that she had appointed Debadasis for Lord Bramheswar. The Magheswar temple inscription of Bhubaneswar which has been removed to the Ananta Basudeva temple compound also testified the appointment of dancing girls. None of them exists today. It is not known how long they continued.

The system of Debadasis however still continues in the Temple of Jagannath. The Devadasi dance or Mahari dance of Puri was one of the loveliest forms of Indian dancing. The artistic principle and technique of this dance are most significant for us today as they provide the basis on which the modern

Odissi dance has devolped. The dance which was entirely just dance or the silent poetry of a lovely young female body inside the temple of Jagannath, became vocal outside as is the Odissi dance of today. After a tradition of several centuries, the Devadasi or Mahari dance suffered many lapses during the last several years, but the sublime and aesthetical atmosphere which prevails at the time of performance of the dance can still be realised. It is amazing to witness many devotees, young and old, men and women, rolling over the very ground that the young Devadasi had danced on.

The art that moves the world today, even under conditions of indifferent survival must remain grateful to the illetrate maharis of the Temple of Jagannath. The great danseuse Indrani Rahaman says, "although it was arranged that the 'Maharis' representatives would meet us I decided to go personally to their residence where a performance would be arranged for me. I was enchanted with what I saw at the Maharis and was moved deeply by the exposition of the ashtapadis of Gita :- Govinda' The Odissi interpretation of these ashtapadis has remained my favourite of all the dance forms in India since the day in a Maharis house. The Maharis deserve every syllable of tribute paid to them by the famous danseuse. The hereditary danseuse of the Jagannath temple kept up this lovely regional art, proudly accepting not only the rigorous training necessary over years, but even the moral austerities generation after generation. This was imitated outside the Temple of Jagannath through what is known as Gotipua dance, performed by young boys to cater for the aesthetic craving of the common citizen. It is through both these styles of Odissi dance that classical oriya songs have been popularised among the oriya mass in a colourful manner.

Impact of Jagannath can be seen on literatures also. The traditional Mahari Dance performed in the temple of Jagannath is intimately connected with religion and literature of the people of Orissa. The great Vaishnava poet Jayadeva certainly did not compose his matchless lyrics in the Gita - Govinda to please any earthly potentate but to please only Jagannath who is considered nothing but the Krishna of the kali era. Jayadeva was the poet in the temple of Lord Jagannath. Most probably his

great book, 'Gita - Govinda' was composed according to a plan for 'dancisation' of the sublime Krishnapassion before Jagannath, the reincarnated Krishna. And as Jaydeva's songs have become part of the daily rituals of the Temple of Jagannath the songs composed during British and Pre- British period are nothing but the lovely off shoots in vernacular of those divine love lyrics of Jayadeva in Sanskrit. The entire ancient and mediaval Oriya literature is deeply charged with devotional references to Lord Jagannath. The tradition of daily worship and other matters connected with the religious service had an unbroken cultural development. It is Surprising to note that even during the hey day of Muslim rule in India under the Mughals the temple of Jagannath could preserue its tradition till 1803, when the British East India Company defeated the Marathas who ruled Orissa since 1751. In the words of Sir Jadunath Sarkar "Many Indian religions and even small cults have been driven out by the political pressure from the North & the South to seek refuge in the sparsely inhabited but hospitable land of Orissa, tacked away in a corner of India hard to traverse and off the beaten track of armies. Here during centuries of tolerated but stagnant life, they have show their angularies and gradually come to assimilate to a common type, finally gathering themselves under the shadow of Jagannath and thus gaining mass sympathy in this new home. The unbroken cultural tradition of Jagannath temple and Curious synthesis of many religious belief in the cult of Jagannath, have strongly influenced not only the Hindu devotees but also the followers of other faith. Each devotee would seek an explanation of the Trinity according to his spiritual enlightenment and vision. As supreme Divinity, Jagannath always spoke to the devotes according to that person's religious affiliation and attitude Thus could satisfy the followers of different faith and different generations of people. The religion conceived under the aegis of Jagannath is sobroad in its scope, that all can be satisfied and no seat can possibly object to it. Therefore the Jagannath Temple enjoys the rare destination of being the rallying point of all religions seats and had influenced Maharaja Ranjit Singh of Punjab whose ultimate wish was to donate the world famous Koh-i-Nor diamond to Lord Jagannath. It is known from a letter from political agent to the Governor. General that

Raja Ranjit Sing passed away on 27June 1839. During the few last days of his illness "His highness wished to have bestowed in charity many Jews and other payments to the supposed value of fifty lakhs of rupees. Among his Jewels he desired the well Known Koh-i-nor diamond to be sent to the temple of Jagannath. He observed that none carried away with him his montaly wealth & that such a begest could perpetuate his name.' The followers of the Sikh religion had their connection with the Temple of Jagannath atleast from the 15th century A.D. and a Monestery named "Mangu Matha' was established by them. This monesteary which is still now in existance at Puri was alloted a central site near the Emar Matha. The Raja of Khurdas has bestowed the rights of waving of the whisk (Chamara seva) before the deity in the temple to one Puran Das, the Mathadhari of Mangu Matha. in the 18th Anka year of Virakeshari Deva which corresponds to the period from 2 September 1750 to 22 August 1751. The Raja in his 41 Anka year which Corresponds from 23 September 1768 to 12 September 1769 had granted the right of performing Mayura puchha seva to Mahanta Udasi Govinda Das of Mangu Matha. The connection of the Sikh community with the Temple in the past, and the name and fame of Jagannath temple, must have influenced Maharaja Ranjit Sing who wished to send the diamond Koh-i-Nor to the Temple of Jagannath. But the last wish of the Maharaja was not faithfully implimented by the British Government on the contrary after the annexation of Punjab in 1849 the diamond passed through the hands of the East India Company to queen Victoria since when it has remained the property of the British crown.

Maharaja Ranjit Singh had also donated a huge amount of money for the construction of a gate for the temple of Jagannath but when the gate was not constructed until 10 September 1840 an application was made by one Sri Ganesh Mishra of Puri requesting the Commissioner, Orissa Division, cuttack to instruct the Raja of Puri for necessary help for the above work. It is however not known whether finally the gate was constructed or not.

One distinguishing feature of the Jagannath-worship is that class destination so far as sharing the holy food is concerned. A Brahman receives the holy rice of Jagannath even from a low

caste Hindu. the social equality it emphased naturally made a strong appeal to the lower orders of society. Jagannath is the God of the people. "As long as his tower rise upon Puri sands, so long will there be in India a perpetual and visible protest of the equality of man before God. His apostles penetrate to every hamlet of Hindustan preaching the sacrament of Holy Good. The poor out caste learns that there is a city on the far eastern shore in which high and low eat together. The sanctity of holy food overleaps etc bariers not only of caste, but of race and hostile faiths. Although we cannot say definitely as to whether the Muslims had their free access into this Hindu shrine in the past, it is evident from Haft-lallim by Amin Ahmed Razi that "in the medieval period there was no objection to Muslim entering in to the temple of Jagannath.' The Muslims used to honour the Hindu shrines and the Hindus too honour the Muslim shrines. There are records in Orissa State Archives, Bhubaneswar, tastifying the Hindu - Muslim cultural assimilation through ages. The Hindu have donated land and money for the maintenance of Muslim shrines, the Muslims too have donated land money for the maintainance of Hindu Shrines. This distinguishing feature of Jagannath worship has a tremendous impact on the society. Another distinguishing feature which has impressed & influence all section of the Society is the System of Sweping the car of the Lord during the car festival by the Gajapati's of Orissa. Year after year Orissa's still surving titaler Gajapati the Raja of Puri, wields the symbolic golden broom stick as like a scavenger, to sweep clean the chariot of the Lord Before starts proclaiming to the whole world, by that very act, that he was no higher than the commonest of his subjects, before the king of the kings. This ritual service of the Raja of Puri has so popularly influenced the people that still there is a strong feeling among a section of the Hindus that his role of performing the Gajapati Maharaja seva is indespensable, and he is the fallen but revered decrender and representative of their ancient native sovereigns. .The temple of Jagannath was a unique centre of cultural synthesis in this regard.It may be mentioned here that the Mahunta Seva of the temple was usually entrusted to a person belonging to Muslim sect.

The Raja of Puri who was the superintedent of the Jagannath temple at puri once passed an order to appoint a Hindu in his case a person from Muslim community was not available to perform the Mahunta Seva .This unique cultural aspect of the temple has been further corroborated by Gholam-Hasain Salim.The author of Razuz-Satahim who narrates is work That""when the Hindus reach purustam where Jagnnath is, first they shave their heads like Musalmans and at the first door of the house of Shaikh Kabir who was a great saint of his time and whose parents were weavers they eat and drink his food and water which is called in the language of the country ""Torani".After having done so they proceed to worship their God Jagannath. At Purustam, Hindus unlike their practice elsewhere, eat together with Musalmans and other races. And all sorts of food sell in the bazar and Hindus eat - drink together.

Viewed from all points the temple of Jagannath would appear to be the nerve centre and thus influenced every sphere of life in Orissa and outside Orissa.

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Superintendent

Orissa State Archives Bhubaneswar

THE TRIBAL OR SABAR 'ORIGIN' OF LORD JAGANNATH

The tribal or 'Sabara' origin of Lord Jagannath is an age-old belief of the devotees as well scholars. In most of sacred literatures on Jagannath, evidences have been provided amply to establish this. In"skanda Purana' Vishnu Purana, Mahabharat of Sarala Das, Deula Tola by Krishna Das etc. similar versions have been narrated as to the Sabara origin and later royal patronage of Jagannath. Most of the scholars although consider such depictions as mythical rely strongly on them. Empirical evidences from the current temple rituals, organisation of 'sevayats' and the living 'Sabara' or 'Saura' communities, have been also sought time and again to justify the fact. The myth of 'Bidyapati and Lalita' in this connection is found to spread over a wider regions of Orissa and Madhya Predesh, mostly among the 'Sabara' community of one area to the other, although the narration does not maintain the similar systematic orders, themain characters of the myth and the ultimate establishment of the cult of Jagannath are almost same. In Madhya Pradesh where as the 'Sabara' Priest or chief depicted as a 'Bhil', Such communities do not organise or maintain anything concretly in their annual cycle of rituals or festivals to substantiate the proof that they are the early worshippers of Lord Jagannath, other than the narration of the popular myth of Bidyapati &Lalita. All of them express their pride for belonging to a sacred heritage. They also feel themselves to have a raised or elevated status in comparison to most other tribal communities of the state, mainly because of this.

Some scholars in Orissa also consider the Kondh deities 'Jakeri Penu','Tana Penu' and Murabi Penu'as the early form of the sacred 'Trinity'- Balabhadra, Suvadra and Jagannath.However, anthropological studies do not find it appropriate. The facts have not been properly collected and analysed or interpreted. Surprisingly enough these people are never conscious about the cult of Jagannath nor they are acquainted with the myth of the Sabara origin of Jagannath (if

at all Lord Jagannath is taken from their cultural fold).The scholars also present similar facts from among the 'Saura' (in Ganjam and Koraput) tribe of Orissa. In a similar manner they also interpret the 'Kittung' as the early or primitive form of Jagannath Some scholars also say 'Janaglo or 'Jagana-elo', the other deity of Saura as Jagannath. However, the facts have not been scientifically collected or verified for the purpose. Therefore, they are not so reliable for research. Among 'Saura' or 'Saara', as a few other scholars have mentioned, the deity 'Stambeswari, may be the earliest form of Jagannath. In all the above mentioned facts , the main argument goes that these tribal deities are all made up of timber which is also the raw-material of the sacred idols or images of Jagannath, Balabhadra and Suvadra in Puri temple.

The authenticity of such facts from Kondh and Saura tribes how much reliable or not will be discussed in a different chapter of our report. But for the time being, it is to be held that the tribal origin of Lord Jagannath can not be deleted or neglected in any way. In addition to some concrete proof in this regard, it also noticed that in Indian civilisation, many evidence are there regarding the Hinduisation of tribal deities as well as the close interaction between the little and great traditions. and Orissa is no way an exception to them. Therefore. it can be said with all emphasis and evidences that the first and formost feature of Lord Jagannath is that he was a tribal or Sabara deity.

It is known that Orissa Savaras are identified in different names like, Sahara, Saara, Saora, Savara etc.Among them except saora, rest others speak Oriya and seem to be the Hinduized. Different authors have classified them differently. The local people also classify such people in a specific manner. Monamohan Mohapatra (1984, Adivasi, Thrti, Bhubaneswar, pp. 51 - 54) in his paper titled 'Sahara' has mentioned about the main divisions of the tribe as follows :

1. Jare - (Descendants of Jara Sabara, w ho killed Lord Krishna.)

2. Vasu - (Descendants of Viswavasu Sabara, the first Worshipper of Lord Jagannath).

3. Patra - (They are the leaf clad Saharas of the puranas.)

4. Ghumura - (They play on a musical instrument known as ghumura).

5. Kirata - (They are the descendants of dewon kirat).

In Puranic and ancient literature, Jara and Kiratas have been mentioned as nomadic ethnic groups (May be forest dependent tribes) who were living on the foodgathering and hunting pursuits from other categories of Savara, a similar forest - based life is also indicted. Savara, in this way, may be interpreted simply as a way of life referring to a particular economic category (Nomadic food - gathers), than a specific term or nomenclature for a particular ethnic group. Further analysing the matter, one may also conclude that most of the tribes in the distant past, were forest dependent with a food - gathering and hunting economy. In India, especially in central - eastern India, such people were known under the broad term Savara. Anthropological view points also help us to get such view points confirmed. As John Friedl (1981), a social anthropologist, has mentioned, "As recently as 10,000 years ago the entire population of the earth - estimated at roughly 10million people - consisted of hunters and gatherers. Eight thousand years later, about the time of Christ, half of the population had become agricultural or pastoral, but the other half still lived by hunting and gathering. By the time of the discovery of the New world some 500years ago, only about 15 percent of the world's population at about 4 billion, fewer than 30,000 (or less than 1/1000 of 1 percent) are hunters and gatherers'. (In Human Portrait, 1981 : 141).

In addition to the aforesaid classifications of Savara and the consideration of the Savara as associated with a particular nomadic food-gathering and hunting way of life, it is also noticed, a few more tribes of Orissa also designate themselves as Savaras. Thus, the agriculturist tribes like Bathudi, Sounti, etc. and food-gathering tribes like the Ujia, Kharia, Lodha speak of their Savara origin. They also locally follow a classification of Savaras, and identify their respective position in it. The Kharias who live in and around the Similipal Hill range are said to have agriculture as their primary occupation and food-gathering as well as hunting as the secondary one, about a century ago.

After they lost their "Gada' or Mud-Fort to the Bathudis, they enter into the hill range and started food-gathering and hunting activities as their primary occupation and agriculture as the secondary one. It is peculiarly noticed that in the field of religion and folklore, Kharias, Bathudis and Ujias bear a lot of similarities. It is needless to mention here that all the three tribes are found in and around the Similipal Hill range, i.e. live adjacent to each other in the same ecological habitat. Kharias follow their own classification of Savaras as mentioned below:-

1. Kharia Savara- Kharias
2. Ujia Savara- Ujias (Savara)
3. Mankidia Savara- Mankidias or Birhors.
4. Lodha Savara- Lodhad.

In the above mentioned category of Savaras, Kharias have not mentioned about the Bathudis. But like the Bathudis and Ujias, they also say that they were worshipping Lord Jagannath in the cave of the woods in the past and after the Lord was taken to Puri, they are worshipping Badam (Balaram?) in the hill caves of a sacred hill known as "Athara Deula" at present. In addition to this, Kharias also say that they had been given a specific sacred role in the Car Festival at Baripada by the Maharaja of Mayurbhanj ex-state and offered with a 'Pata' cloth (which they use as a turban and called as 'Pata Bandha Kharias) for the purpose The Jagannath Temple at Baripada was built in 1575 A.D. and following the traditions of Puri Temple. Maharaja must have appointed similar food-gathering or forest-dependent people like Kharia for sorve services.

No doubt, this tradition has strengthen the status of the Kharias as Savaras but they may not be believed to be original Savaras worshipping Lord Jagannath in the caves. As the Mayurbhanj Maharaja is believed to build the Jagannath temple in order to offer his sacred role and status like that of the Gajapati king of Puri, similarly the Savara status of the Kharias may be said to follow it afterwords. How ever, Kharias also narrate the myth of Lalita and Vidyapati in connection with the cult of Jagannath and claim themselves to be the descendants of Viswavasu Savara. Following the myth, they also say that

they have donated bride to the Brahmins house and there fore do not accept food from the Brahmins. In one Kharia song, It is also depicted that Lord Jagannath is the supreme deity of the plains people whereas, ' Badam' (Balaram ?) is the supereme deity of the 'Jhadakhand' (the forest - clad region). Bathudis and Ujias also depict the same song to state their status. In the above mentioned categorisation of Savaras, Kharias considered themselves to be superior to Ujia and other Savara types. They have also included the Lodhas, an ex - criminal tribe of Bengal and Orissa and the Mankidias (Birhors) as Savaras. As both the communities also depend in forest collections, the main criterion of Savara classification is found to lie with the fact of food - gathering and hunting way of life which has already been mentioned earlier. But it is surprising that whereas the Lodhas are to a Little extent conscious of the fact of their Savara status, the Mankidias or Birhors are in no way conscious of it. As mentioned earlier, it seems that they have been brought into the classification mainly because of their food - gathering and hunting way of life. Moreover, in the beginning of the report we have mentioned hypothetically that the cult of Jagannath might have been connected more with the Oriya - Speaking Savaras than the Non - Oriya speakers. Here both the Lodhas and Mankidias (Birhors) are non - Oriya speaking tribes.

Like the Kharias and Bathudis, Ujias also possess similar consciousness about their Savara status. The Ujia has been associated with the name Ujia erroneously from the time of the 1931 census. The same name at present is associated with the fishermen people of nothern Balasore area. However, for the purpose of a better identity they have been designated as 'Ujia - savara' by the authers here (Ret - Ph. D. thesis of Dr. Jagannath Das : Ecology and Techno economic Development of the Forestbased Tribes of Similipal Hills). Like that of the Kharias, Ujias also follow a similar classification of Savaras as follows :

1. Basu Savara - Ujia (Savara)
2. Kharia Savara - Kharias
3. Kani Savara - Saaras

4. Jara Savara - Birhor, Lodha and other nomadic people.

In the above mentioned categorisation, Ujias (Savaras) have occupied the top-most position and claimed to be 'Basu' Savara. Like Kharias although they do not have any connection with the cult of Jagannath especially at the car festival at Baripada, they claim themselves to a fraternal community of the so-called Saaras who are more acculturated as well as Hinduized. The Ujias (Savaras) are only confined to three villages around Similipal Hills and there-fore, maintain marital ties with the neighbouring saaras. At the same time they also maintain a similar mode of living like that of the Kharias by collecting some major forest resources like the honey, sal - resin, arrow - root etc. from the Similipal hill range. The major deities are also said to be similar in the tribes. There fore, members of both communities often identify themselves to be fraternal to each other. Although no other authentic proof is noticed in this regard, their similarities may be resulted due to the fact of their adaptation to the similar forest resources of the same eco - system.

The Ujias (Savaras) aslo narrate the myth of the "Lalita and Vidyapati' like the Savara group. They also narrate that mainly because Kharias and Ujias are Savaras (also Bathudis) whose fore-fathers were engaged in the sacred service of Jagannath, they were considered superior to other tribal communities by the Maharaja of Mayurbhanj. When Maharaja was coming to the Similipal Hills on hunting expedition, he was taking the help of the Kharias or Ujias (Savara) to find the path in the forest and accepting water from them for drinking, cooking etc. in the hunting camp. Thus, they were considered to be the "Jal-Chal' (from whom water can be accepted) caste as well as path-finders by the Maharaja.This has no doubt provided some clues for their Hinduized culture as well as elevated status in comparision to other local tribes. Other local tribes too depend on the forest, but are not Hinduized like that of the Kharias and Ujias (Savara), not Oriya-speakers (as mother-tongue) and not called as Savaras.

Unlike the Kharias, Ujias (Savara) have categorised the Savaras differently. Where as their neighbouring Saaras have

been designated as Kani Savars (of inferior status), the non-Oriya speaking nomadic as well as other tribes as "Jara' Savara as who were ill famed during the age of dwapara forl killing Lord Krishna. Lod (an ex-criminal tribe) and Mankidia (Birhor) along with other nomadic people might have been categorised under this most inferior category of Savaras in order to establish their status and probable linkage with the cult of Jagannath.

Information or data on the Savaras of Orissa is not completed with the above-mation facts collected from among the Kharias, Ujias (Savara) and Bathudis. All over Orissa Savaras are distributed under different names (as mentioned earlier) who are Oriya-speaking Hinduized ethnic groups. For the purpose of enquiring about their present cultural practices and consciousness related to the cult of Jagannath, empirical data have been collected from the following selected areas of the state.

Table A

Sl. No.	Region	Village (G.P.)	District	Community
1.	Costal Orissa	Chandia (Majhipada) Majhipada(Majhipada)	Cuttack	Saara,Sahara
2.	Central Orissa	Govindapur(Barihapur) Gadataila(Parjang)	Dhenkanala	Saara
3.	Northern Orissa	Baniabasa(Bholagadia) Badjunpal	Mayurbhanj	Kharia Ujia (Savara)
4.	Western Orissa	Jamset (Mandusil)	Sambalpur	Sahara
5.	Southern Orissa	Sagada(Sagada) Marichiguda	Gunupur	Lanjia Saora Suddha Saora
6.	Puri	Dolamandap Sahi	Puri	Daita- Patis

Coastal Orissa:

As mentioned in the above table, three villages of Cuttack District have been selected for the study of the Savaras of Coastal Orissa. Although in other coastal districts, Savaras are found well distributed, here in Chandikhol and Chandia area, Savaras have a major concentration which is well communicated by approachable roads. The people designate themselves to be

Saaras or Sahara and explain it to be dynonymous with the Savara. In Chandia area the Saharas are also founed in the villeges like Mahjipada, Dhaudiapaday Aachut Basant, Palasbani, Gopalpur, Manduka, Charinangala and Gada, All of them are very much acculturated due to the culture contact with the caste-hindus and have imbibed many Hindu customs and rites. The local Saharas are divided into the following lineages or Bansas.

1.	Jena	2.	Samal
3.	Mati	4.	Dehuri
5.	Pradhan	6.	Barik
7.	Khatua	8.	Behera
9.	Naik	10.	Thanapati
11.	Palei	12.	Dasa

All the above names of the lineages are usually used as titles or surnames and the exogamy is maintained at the clan or Gotra level. In this area most of the households belong to "Naga' (Cobra) clan or Gotra. The other minor clan groups are Karkata and Kachhapa. Among the title groups as stated above, Dehuri is said to be a sacred lineage which occupies the highest position in the social hierarchy, They are said to be the priests who possess the right to propitiate the village and other local deities. Thanapati, Pradhan, Behera, Naik titles etc. are said to be associated with the village political affairs or administration in the past. However, the Barik title holders are treated as the messengers in the village level political organisation and as such occupy the lowest position in the social hierarchy It is needless to mention here that almost all the titles are also noticed among the local caste-Hindus.

For the sake of data collection on the Savara culture, although the villages Chaudia and Mahjipada of the Gram Panchayat Majhipada have been selected as the base villages for the confirmation of data, almost all the aforesaid Sahara Villages along with Chandikhol have been studied. In all these villages Scholars along with other ethnic groups especially caste-Hindus. The household census data of the village Chandia and Majhipada shows the following statistical data on the Saharas.

Table B

Sahara Populatin (Coastal Orissa)

	Chandia			Majhipada		
Age Group	Male	Female	Total	Male	Female	Total
0 - 9	5	5	10	5	3	8
10 -19	8	3	11	4	5	9
20 - 29	14	9	23	10	6	16
30 - 39	6	7	13	2	2	4
40 - 49	6	4	10	4	4	8
50 - 59	2	2	4	0	1	1
60 - 69	0	1	1	2	1	3
70 above	1	0	1			
Total	42	31	73	27	22	49

Saharas in the two studied villages have also shown some interest towards the formal education due to culture contact. Inspite of this, they have been able to retain their traditional folklore which. in addition to a variety of general folk songs, has also included songs related to Jagannath cult. In the following table the educational standard of the Saharas in both the study villages have been mentioned.

Table C

Educational Standard (Coastal Orissa)

	Chandia						Majhipada					
	U.P.		M.E.		Matric		U.P.		M.E.		Matric	
Age Group	M.	F.	M.	F.	M.	F.	M.	F.	M.	F.	M.	F.
0-9	3	4					2					
10-19	7	6	1	1	3	1	2	3				
20-29	11	4					8	3		1		
30-39	3	3					2					
40-49	3	2					2					
50-59	1											
60&above	1						2					
Total	29	19	1	1			18	6		1		

In the two study villages, sharas do not have the traditional Savara occupation of forest collections and hunting due to lack of forests in the surrounding. Almost all adhere to wage labour both during the agricultural season and lean periods. Some of the people also collect fire wood from the surrounding areas, as their secondary occupation. Only a few who possess land concentrate on cultivation during the wet season.

In Central Orissa, two Sahara villages, namely Govindapur and Gandataila Villages have been selected which belong to Barihapur and Parjang Gram Panchayats of Dhenkanal District respectively. Like the Sahara concentration at Chandia of cuttack District, in Dhenkanal district, in Talcher region, Govindapur, Gandataila and other neighbouring villages like Dehadul, Parjang, Kantul, Chandpur, Bosai, Khualu, Khalda, Khandualmunda, Katiri, Badjhara, Gurjang, Sahanda, Hiania etc are known to be inhabited by Saharas, with reference to their folk songs, they divide the Savaras into the following types :-

1. Ananta
2. Basu
3. Jara
4. Kirata

In addition to these Savaras types, two other categories are also said to be dominated in Govindapur area. They are "Mahakalia' and "Boita'.

Different Lineage or Bansas among these Saharas are observed to have the following titles :-

1. Dehuri
2. Jena
3. Khatua
4. Behera
5. Naik
6. Palei
7. Das
8. Samal
9. Barik
10. Biswal

Sharas in Govindapur and Gandataila are found to inhabit with other ethnic groups both caste-Hindus and untouchable Harijans. Age and sex wise Sahara population of both the villages is mentioned below for reference:-

Table D

Sahara Population (Central Orissa)

	Govindapur			Gandataila		
Age Group	Male	Female	Total	Male	Female	Total
0 - 9	21	14	35	12	13	25
10 - 19	27	17	44	5	10	15
20 - 29	9	14	23	19	8	27
30 - 39	13	18	31	6	4	10
40 - 49	17	9	26	-	6	6
50 - 59	8	6	14	3	2	5
60 - 69	7	0	07	2	2	4
70 and above	3	2	5	1	2	3
Total	105	80	185	48	47	95

In the field of education, Saharas of both the villages have not shown much interest. But in comparison to the Saharas of Govindapur, Saharas of Gandataila have revealed a greater aspiration for higher education. In spite of the culture contact and interest for formal education, folk songs and other cultural traditions are found to be well preserved. Almost all the elderly generation people are well conscious about the myth of the Lalita and Vidyapati in connection with the Jagannath cult. They say themselves to be the descendants of Vasu Savara, the first worshipper of Lord Jagannath.

Table E

Educational Standard (Central Orissa)

Govindpur Gandataila Inter

AgeGroup	U.P		M.E		Matric		Inter mediate		U.P		M.E		Matric		Inter mediate	
	M.	F.	M.	F.	M.	F.	M.	F.	M.	F.	M.	F.	M.	F.	M.	F.
0 - 9	5	3	-	-	-	-	-	-	6	4	-	-	-	-	-	-
10 - 19	-	-			2	-	-		15	5						
20 - 29			-	-	-	-	1	-	2	2						
30 - 39			2	-					8	2						
40 - 49			-	-					8	2						
50 - 59	-	-							1	-	-	-				
60 & above	1								2							

Occupation structure of the Sahara reveal more or less similar adherence to the primary occupation of daily wage labour, and secondary occupation of fire-wood collection. But because of the locations of the forests in nearby areas, people mostly females collect leaves from the jungle both for the domestic consumption and market.

In northen Orissa, as mentioned earlier, most of the Oriya-speaking tribes like the Bathudi, Kharia, Ujia etc.designate themselves as Savaras. Unlike the Saharas of Central and coastal Orissa, they do possess separate names (primarilyKharia, Bathudi, Ujia etc.) for each ethnic group. This may be relating to the fact that these tribes might have developed the Savara ways of living (foodgathering and hunting) later and after the building of the Jagannath Temple at Baripada in 1575 A.D., they (especially Kharia) might have been identified with the Savara status by the Maharaja. However, on the basis of their present ways of living, forest based rituals and folk-lore, they are found to preserve the Savara culture than those of the central and coastal Orissa. For the purpose of study the Kharia, village Baniabasa of Bholagadia gram of Nabaddha Gram Panchayat and the Ujia village Badjumpal have been selected. Both the villages are located in the forest and plains fringe region, that is, in the foot hill region of Similipal hills. The age and sex population of the two villages are presented below for reference.

Table F

Kharia and Ujia (Savara) Population (Northern Orissa.)

	Baniabasa (Kharia)			Badhunpal (Ujia)		
Age Group	Male	Female	Total	Male	Female	Total
0- 5	11	12	23	9	14	23
6- 10	12	8	20	11	5	16
11-15	6	5	11	4	5	9
16-20	5	13	18	9	7	16
21-25	8	11	19	8	6	14
26-30	10	3	13	6	5	11
36-40	5	5	10	2	4	6

41-45	4	2	6	2	4	6
46-50	2	2	4	4	4	8
51 & above	9	6	15	5	3	8
Total	73	72	145	63	65	128

The consciousness of the Kharias and Ujias (Savara) regarding their origin as Savaras and their link with the cult of Jagannath has been discussed earlier in this Topic.

Table G

Literacy

	Baniabasa (Kharia)			**Badjampal (Ujia)**		
Age Group	Male	Female	Total	Male	Female	Total
0- 6	-	-	-	-	-	-
6- 14	14	2	16	2	2	4
15-44	09		09	4		4
45-60	01	-	01	-	-	-
Total	24	2	26	6	2	8

Unlike the Saaras and Saharas of central and coastal Orissa respectively, the Kharias and Ujias (Savara) of northern Orissa have maintained their Savara identity alongwith the Savara cultures like food - gathering and hunting activities, in similipal hills semi - nomadism, forest - based rituals and folklore. They too believe in the worship of the deities in the hill caves. Along with the local Bathudis, they also worship the deities of similipal both in the village-level ritual as well as in 'Athara - Deula', and inaccessible hill in Similipal where the deities are believed to dwell in the natural caves.

(d) Western Orissa:

In western Orissa which mainly includes the districts like Kalahandi, Bolangir, Sambalpur and Sundargarh, the Savaras are found to be widely distributed. In sambalpur, in comparison to other three districts, they are found in numerical majority. For the field data collection, in Padmapur region, Mandusial, Jamset, Chhindeikala etc. have been investigated. Out of these the

household census of Jamset village has been presented here. in this region Savaras are known by the same term. The Savaras here categorise 4 types of Savaras as mentioned below.

1. Jara Savara
2. Basu Savara
3. Patra Savara
4. Ananta Savara.

The above - mentioned 4 types of Savaras are said to be divided into 80 types of lineages or groups who inhabit Sambalpur and other parts of Western Orissa, People only say the following groups out of them :

1. Bhoi	2. Khanta
3. Naik	4. Dihuri
5. Bag	6. Biswal
7. Jena	8. Majhi
9. Samal	10. Thanpati
11. Chhatria	12. Sahara
13. Gomang	14. Pradhan
15. Behera	16. Lifi

These group - names are mainly used as titles or surnames attached to the first name. Among the Savaras of Padampur region, five types of clans or gotras are found. These are namely :-

1. Naga - 82 persons
2. Bagh - 52 persons
3. Budek - 6 persons
4. Kachhap - 2 persons
5. Surya - 3 persons

Total - 145 persons

Out of the above mentioned clan groups Naga and Bagh groups are found in numerical majority. The population of the base village Jamset shows the following age sex wise distribution.

Table H

Savara Populatin of Jamset village (Western Orissa)

Age - group	Male	Femal	Total
0 - 9	17	09	26
10 -19	21	12	33
20 -29	12	13	25
30 -39	10	13	23
40 -49	14	10	24
50 -59	09	03	12
60 -69	01	01	02
70 & above	-	-	-
Total	84	61	145

The educational standard of the Savaras of Jamset village, Sambalpur is not so discouraging in comparison to those of coastal and central Orissa. This may be known from the following table :

Table - I

Educational Standard of Jamset Villagers.

	U.P		M.E		Matriculation	
Age-group	Male	Female	Male	Female	Male	Female
0 - 9	14	5			-	
10 -19	16	8		-	2	-
20 -29	8	6		1	2	1
30 -39	7	1		-	-	-
40 -49	7	1		1		
50 -59	2	-		1		
60 & above	-			-	-	-
Total	54	21		3	4	1

Like most other Savaras, the savaras, of Jamest also depend on wage labour as their primary occupation.About 80 persons stick to this occupation, 19 persons are also noticed to depend on fire-wood collection Primary. Only 21 persons who possess land, adhere to cultivation. Among the Savaras of this village rest other people lice on the occuparions like leaf

collection (6persons), small business (5 persons) and Tailoring (4 persons). Due to deforestation and modernisation, foodgathering and hunting activities are no more found.

(V) Southern Orissa :

In Southern Orissa, Hinduized Savaras are very rarely found who speak Oriya as the mother tongue. Here in Ganjam (including Gajapati District) and Koraput (undivided Karaput), a major community, namely Soura inhabits , who are most often discussed as the first worshippers of Lord Jagannath in His Nila Madhava form. Sauras are not Oriya-speakers are considered to be one of the primitive tribes of Orissa. As repeatedly discussed earlier, "Nilamadhav' is a Sanskriti term and all the Souras speak a language known as "Sora' is a generic term which refers to a number of communities or divisions under it.They are said to be 1.Lamba Lanjca, 2. Jadu, 3. Mane, 4. Raika 5. Sarda, 6. Kindal, 7. Arsi, 8. Juari, 9. Kancher, 10. Kurumba, 11. Sudha, 12. Jati 13. Jara and 14. Kampo. except Sudha (No- 11) and Lanjia (No- 1),most others are little or least known. These two communities represent the most primitive, that is Lanjia Saura and the most acculturated or Hinduized, i.e., Suddha Soura. The primitive Souras has knowledge or myth about the Jagannath cult in its primordial state.Although their Gods and Godesses are related to the Jagannath Trinity, in reality, it has no significance at all. Such matters will be discussed later in detail. The Suddha Souras on the other hand are more literate and acculturated. But they have well maintained their Mundi language and developed a script, for the sora dialect. Some of them claim to be "Basu Savaras' and as such were engaged in the past in the propitiation of Lord Jagannath. But in their cultural traditions no such significant traces are noticed except the Jhanker deity who has an elongated wooden image similar to that of "Sudarshan' of Lord Jagannath.

For the collection of primary data although the Lanjia Soura villages like Serango (in Gajapati District) and Sagada (in Gunpur Distrint) and Suddha Soura villages liks Marichiguda as well as "Domsora' have been studied the household census of only Sagada and Rezingtal Village is presented here, for

information in the following table :-

Table J

Lanjia Soura Populatin of Sagadia village (southern Orissa).

Agegroup	Male	Female	Total
0- 5	56	54	110
6- 10	51	50	101
11-15	37	37	74
16-20	31	34	65
21-25	26	43	69
26-30	29	51	80
31-35	28	15	43
36-40	23	25	48
41-45	16	8	24
46-50	16	23	39
51-55	13	9	22
56-60	8	15	23
60 & above	23	11	34
Total	357	375	732

The educatinal standard of the Lanjia Soura village is known from the following table :

Table K

Literacy in Sagada village (South Orissa)

Age group	Male	Female	Total
0- 5	-	-	-
6- 10	12	5	17
11-15	20	2	22
16-20	10	1	11
21-25	8		8
26-30	3		3
31-35	2		2
36-40	4		4
40 & above	-	-	-
Total	59	8	67

From the above-mentioned table. the picture of female literacy is very much harassing.

The Lanjia Sauras are mostly shifting cultivators. They are well known for making terraces on the hill slopes for cultivation. Besides this,the plains land cultivation as well as food-gathering activities are adopted as subsidiary economic activities.

It is very strangely as well as interestingly noted that Lanjia Sauras have no clan or gotra organisation. The reason for this is not yet known. The continue with a group formation at the extended family-level, which is known as "Birinda". Usually Birinda is also said to be a minimal lineage in the village. In true sense of the term they may be said to be the local descent group. There are a few "Birinda' groups found in almost all Lanjia Soura village. They are the Gomango, Dalbehera and Raita. In general the Gamango is considered to be the most affluent and the Raita is the poorest of all in the village. The Gamango is the headman of the village who is assisted by the Dalbeheras and Raitas. These "Birinda' Names are usually used as titles or surnames for each and every Soura. But now-a-days the educated or literate Souras are writing their surnames as Savaras.

(Vi) Daita - patis (Puri) :

All the Savara, Sahara, Saara and Soura communities which have been discussed earlieer are said to have hypothetical relationship with the cult of Jagannath, whereas "Daita-Patis' are the only group to have direct relationship with the cult at present. Similar myths and legends about the Savara origin of the cult are equally popular among the Daita-patis. "Daita Pati" does not refer to a single word or group. It is comprised of Daitas, who are said to be the descendants of Viswavasu Savara, and Patis, to be the descendants of Brahmin Priest Vidyapati and his Savara wife Lalita (the daughter of Viswavasu, the first worshipper of Jagannath). Here, the present population composition of both the groups are highlighted in the following table.

Table M

Population of Daita-Patis (Jagannath Temple. Puri)

Age group	Male	Female	Total
0- 9	18	10	28
10-19	16	16	32
20-29	18	13	31
30-39	18	15	33
40-49	17	14	31
50-59	6	3	9
60-69	5	6	11
70 & above	4	1	5
Total	102	78	180

Daita-Patis , Because of their permanent residence in Puri, an internationally famous place, get all kinds of amenities for education and modern life. Therefore, the rate of literacy or educational standard of the Daita - Patis is found to be far above the educational standards of the Sovaras, Saharas, Saaras and Saoras of other parts of the state statistically the educational standard of the Daita-Patis may be found from the following table.

Table N

Educational standard of Daita - Patis of Puri.

Age Group	U.P.		M.E		Matric		Inter mediate		Under Graduate		Graduate		Total	
	M.	F	M.	F	M.	F	M.	F	M.	F	M.	F	M.	F
0 - 9	5	3	2	0	0	0	0	0	0	0	0	0	7	3
10-19	3	2	1	9	6	5	1	1	0	0	1	0	12	17
20-29	0	2	0	5	5	4	3	2	1	0	7	0	16	14
30-39	1	1	3	4	3	4	3	1	1	0	2	0	13	10
40-49	1	1	0	4	7	6	3	2	0	0	3	2	14	15
50-59	0	2	0	1	5	1	1	0	0	0	0	0	6	4
60-69	1	1	2	1	1	0	0	0	0	0	0	0	2	3
70& above	1	1	0	0	1	0	0	0	0	0	0	0	2	1
Total	12	13	9	26	28	20	11	6	2	0	13	2	75	67

The primary or main occupation of Daita-Patis is the sacred service of the temple. Out of the total no.of 102 male, only 53 number of males are found engaged in the temple service whereas the rest others are noticed to be engaged in few other modern occupations.

Table O

Primary occupation of Daita Patis

Occupation	Daita	Patis
Temple service	53	51.9
Business	18	17.6
Government Service	05	4.9
Total	102	

From the above-mentioned table, it is known that although Daita-Patis have given all priorities to the temple service which they can not think of giving-up, their family numbers, have not been away from the modern occupations outside the temple. With the rise of their population and the limited or fixed number of responsibilities or services in the temple, some of the family members who are educated or otherwise qualified, might-have joined some modern occupasions. Thus, 17.6% of the males are found in business, and 4.9%are in government service.The rest 25.4%of the males are students who have not yet completed their occupations. The tourist and pilgrims from almast all parties of the country as well as abroad have become well versed in Hindi, Bengali, English, Telgu, and a few other Indian languages. However, most of the Daita-Patis know Hindi and Bengali very much for verbal communication.

In Puri, Daita-Patis are mostly found to be permanently settled in Dolamandap Sahi, Mati-Mandap Sahi, Daita-gali, Manikarnika Sahi etc. which comes under the wards Nos.4,8,10,11,18,and 19 of Puri town.There are 29 households in total, out of which 25 households use "Swain-Mohapatra' as their title or sumame and only one household Pati-Mohapatra' as the title.From these titles or surnames as well as other observations, it is surprisingly known that there are 28 households of "Daitas' Savakas and only one household of "Pati' savak in Puri now. Among the 28 "Daita' households, we find 27

households belonging to the clan or Gotra "Uluka' and only ane households belonging to "Gaja' clan or gotra. The only one "Pati' household is belonging to Bharadwaja clan. Most of the "Daita' households including the "Pati' family, have accepted brides from "Naga' clan or gotra (cobra) , few others from "Kasyapa' clan or gotra (Turtle) and rest others from "Gaja' clan or gotra (Elephant).

Some Daitas are of the opinion that on the beginning, there were three categories of Daitas, namely -(1) Das, (ii) Daita and (iii) Swain who use the title of "Mohapatra' as a suffix to these original categories. Probably, Mohapatra' title is a later addition which might have been offered or granted by the -then Royal court. However, as already mentioned at present only two categories of Daitas are noticed holding the titles like Das-Mohapatras is considered as the first categoty of Daitas and the Swain-Mohapatras are next to them.

It has been mentioned earlier that there is only one "Pati-Mohapatra' household in Puri now.Biswanatha Pati-Mohapatra says that he had heard about 18 families of Pati-Mohapatra some generations ago. Due to the untime deaths of Pati-Mohapatras, for the continuity of the temple services, his father Ramachandra Pati-Mohapatra was adopted by the Pati-Mohapatra family from the family of Damadar Pujapanda. Ramachandra was only 3 years old then.As per the tradition, the Daitas were taking his help for offering sacred food to the Lords. Daitas had to suffer till Ramachandra ceremonially wear sacred thread at the age of 9 years.

Although Daitas belong to an endogamous tribal group, due to the limited number of such sacred population, they are at present establishing, marital relationships with the Oriya "Karans' or Khandayats. But on the otherhand "Pati-Mahapatra can marry only from among the Brahman servants or Sevakas of the temple. It is known on the basis of collected facts that they can marry among the Supakar, Pujapanda and Guru title-holders of the temple service. In case of the marriage outside the Brahman caste, the married person is deprived of the temple service (seva). The maternal uncle plays some key-rolls in the marriage

ceremony. Both among the Daitas and Pati-Mohapatra families , dowry system is very much prevailing at present like the common Oriya caste families.

In the temple compound of Lord Jagannath Daita-Patis organise their meetings in a specific place known as Daita-Niyoga temple. Generally Pati-Mohaprtra presides over the meeting as the President of the Daita-Pati organisation where as the Daitas mostly function as the Secretary and Assistant Secretary of the organisation. Daita-Paties never worship the deities other than Lord Jagannath, Balabhadra and Suvadra.

It is noticed that Pati-Mohapatras are engaged in the temple services through out the years.But only during "Anasara' for about 30 days get the oppertunity of offering rituals to the Lords. During this time. Daitas supply or provide them all sorts of sacred requirements and Patis offer them directly to the Lords.But during the rest 11months of the year Patis are not allowed to perform daily rituals directly for the Lords.They can only participate in other sacred sarvices of the Lord. Thus, it is said that Patis can perform"Puja' during "Anasara' period (for out month and "seva' during rest 11 months of the year

Daitas and Patis get special right to perform the daily rituals which is known as "Gupta Puja' or secret worship or ritual. Such factors provide the clues to say that Jagannath cult has some definite links with the tribal or savara culture. Looking at the duration of service by the Savara sevakas and Brahman Sevakas, it is concluded that Brahmanic or Aryan rites (continues for 11 months) have dominated over the tribal rites (for only one month) in the temple. In the beginning of this Topic. it has been mentioned (quoted from the views of Chakradhara Mohapatra) that -

(i) Daitas are the descendants of Viswavasu Savara;

(ii) Pati-Mohapatras are the descendants of Basu or Vidyapati and his Brahman wife;

(iii) The other Sevakas like Parichha, Pasupalak, Pujapanda, Badu, Mekap, Suar, Khuntia, Muduli, Datta etc. are the descendants of Basu or Vidyapati and his savara wife.

Such view points directly throws light on the factor of integretion of tribal culture with Aryan culture in the temple rites. However, it is ascertained from such facts that Brahmanic or Aryan rites are predominating where as the tribal elements have not been neglected or abandoned. On the otherhand it also established the fact of the Hinduization of the tribal deity in due course of influence and change. But at this level of analysis, it would not be sufficient enough to emphasize or prove such facts.

Extract from the research project of this institute

"ON INTEGRATION OF TRIBAL AND ARYAN CULTURE WITH THE CULT OF JAGANNATH",

Financed by Ministry of Human Resorce Development, Deptt. Of Culture, Govt. of India, New Delhi

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RELIGIOUS TRADITION OF ASSAM AND LORD JAGANNATH

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During the medieval period the religious atmosphere of Assam was quite gloomy. In the name of religious many cruel and valuptuous activities spread over the area like wild-fire. Even the temples became sometimes centres of inconceivable debaucharies. According to Sir Edward Gait, a famous historian, at the time of opening the new temple of Kamakhya during the king Naranarayana's regim the occasion was celebrated by the immolation of some men. Reaction came by way of Bhakti-wave that swept N.E. India at that time. During the 14th -15th centuries A.D. a new religion was founded on the liberal doctrine of Bhakti as revealed in the Bhagavat Purana. Several saints appeared in different provinces to carry the gospels of the new faith to the masses by rendering the original Sanskrit Puranas into different regional languages . Of these saints Ramananda of Allahabad,U.P. was the most prominent . The others were Vallabhacharya of Telgu country, Namdeva of Maharastra. Chaitanya of Nadia. Bengal. the Panchasakha of Orissa and Sankaradeva of Assam . They preached the Bhakti doctrine based on mainly Bhagavata and Vishnu in different region through their own language and dialects.

This Bhakti wave touched Assam in the 14th -15th century where three great Vaisnava Gurus like Sankaradeva. Harideva and Damadardeva preached the doctrine in their own humble ways. No doubt. according to charitputh is i.e, old biographies. Harideva was eldest to the others by age, but Sankaradeva was the towering genius and practicaly he took the leadership in spreading Vaisnavism in this easternmost region . They condemned the luxurious expensive worship and also they discourged the worship of different Gods and Goddesses. One God and that is Vishnu was considered as the central figure and if one sincerly worshipped him, he would attain the cherished goal. That was their principles' or motto. For such devotion sincere utturance of His name with cent percent parity was enough that was their message to the followers and innocent masses.

Haridev had two great spiritual assets : profound learning and pious character. By virtue of these he drew people in thousands who became his followers, even hundreds of most wicked persons, shunned evil ways and took only pure, clean and mild food and at the sametime these followers led simple and honest life keeping the message of their Guru in front of their eyes, But, paradoxically the vary fact that his disciples scrupulously adhered to a life style purer than before gave rise to a chain of events that ultimately caused his sufferings. The defeat of the Ahom army in a battle with the Tangsa as attributed to the physical weakness to the Ahom soldiers caused by restricted food-habits and frequent fast practised under the influence of Harideva Guru's teachings. At this the Ahom rulers sent police to arrest him, but they failed to arrest him as he with his sister Subhadra and his associate Udar Govinda sucessfully elluded them and escaped into the forest. Next day they left the place by an improvised raft down the Brahmaputra. They reached Aswaklanta, just opposite to the present Guwahati city on the north bank of the Brahmaputra, where miraculously and quite unexpectedly a Brahmin Sanayasi appeared in front of him while he was doing his 'sandhyagayatri' after taking bath and scorted to the pilgrmage . Then proceeded to Jagannath Puri.

They visited the temple of Lord Jagannath at Puri, where his sister Subhadra uttering 'probhu probhu' suddenly fell down unconsious at the feet o the image of Sri Jagannath and never awake. In grief and sorrow Harideva after a few days left the place and proceeded towards Vrindabana, Varanasi, Gaya, Vaidyanath, etc. other holy places with Govinda. He stayed at Varansi for several years and studied Vedas, Upanisadas, Bhagavata Puran, etc, and completed his studies under a renowned scholar and philosopher Vedacharya Sradhananda and after long four years of such rigorous studies and practises he was awarded the titles 'Vedacharya' and Darsanacharya'. Then he came back to his home -land through the same route via Jagannath Srikhetra. After arrival at Puri he had a dream where one brahmin asked him to read and explain Bhagavata in front of each gate of the Jagannath temple. On the next day a group of priests of the temple on advise of the head priest came to him and requested him to take up the programme

of Bhagavata reading as the head priest of the temple had such dream on the previous night. This was corroborated with the dream of Harideva. These were quite miraculous, but they gave sufficient cluse to interprete the impact of Jagannath Mahaprabhu on the people and society which impact is still maintained if not in a large scale at least in an impressive way. According to the biography of Harideva he read Bhagavata from cover to cover on the request of Biswambhera Mahapatra the head priest for five long years in different gateways of the temple with reverence, and, afterwards he came back to Assam. On way back he met Chaitanya. At his home -land he founded several 'Satras' startng with Bahari first and spent his whole life on teaching the Bhagavata philosophy, its ideals and practical aspects useful for the house-hold people.

To speak the truth, Haridev was inspired by his Guru Lord Jagannatha, on whose advice in dream practised Bhagavata and got complete maturity in explaining and interpreting it left towards eastermost region for spreading the Bhagavata Bhakti. He was inspired by Sri Jagannath, Haridev had a temporary 'math' somewhere in the Swargadwara. This way Jagannath earned a great reverence from the entire Haridevi pantha of North-East India.

Then we came down to see about such impact on the other Vaisnava panthas of Assam. Sankaradeva set out on pilgrimage on two different occasions, the second one was long and very extensiv. During his first pilgrimage he was only 32 years old while he was out of home at the age of 97 for second pilgrimage. He visited Puri Jagannath on both the pilgrimage and in his second pilgrimage Sankaradeva stayed for long period at Jagannath Khetra. while it was short duration in his first pilgrimage. But an interesting point was the attraction of Jagannath Khetra, he could not avoid it. According to Kathagurucharita, Sankaradeva with his 17 associates stayed on the main gate i.e. 'Singhadvara' for three fortnights during his second pilgrimage and his closest associate and discliple Madhavdeva composed his famous Ghosa (No. 104 of Namghosa) in Puri Srikhetra as below---

harira grhara dvare   Ksetera prahara yogya

Brahma Indra adi devajhak
Khetra dvarata khetra prahera paibara yogya
hai ami kamana barak

In this composition Madhavadeva narrated a simple facts of ' Betraghat' a customary thing of Srikhetra in this couplet. Similarly he composed a Bargeet, Holy song where he symbolised Sri Jagannath, who is the ultimate shelter of human-beings o: other living beings Only for this the Vaisnave poet Madhavadeva wanted to have a glance of him during his life time and he considered him to be Jagannath. He did not utter the name of Bishnu or Krishna or any other name like Hari, Ram etc. He prefered to utter the name of Lord Jagannath.

Madhavadeva was an ardent follower and disciple of Sandaradeva and he sonsidered everything happened in his life as 'Guru hi' Kripa kevalam' and to him Guru was the greatest God. Even then he sincerely prayed Sri Jagannath, which was revealed in his quoted Holy song and Ghosa couplet. It shows the impact and deep influences of Lord Jagannath on him . He perhaps identified his Guru Sankaradeva as good as Jagannath. To him there was no difference between his living Guru and the idol Guru of Srikhetra. For which feeling perhaps the connection of 'Jagatguru Sankaradeva' had come up within the Sankara's pantha Vaisnavasect of Assam. In the post independent period Sankardeva is considered as 'Jagatguru Sankara' in most of the Sankari satras.

According to biographies and Kathagurucarita one great scholar and authority in Bhagvat, Jagadish Misra, a Brahmin of Tirhut came to Puri from Varanasi to recite Bhagavata before Jagannath. But he was advised in a dream to hand over the copy of Bhagavati to Sankardeva who then resided at his native place Batadrgava.Ultimately Mishra came to Assam and gave the copy of Vagabata, which the scholars like Prof. S.N. Sarma, Prof. M. Neog etc. consider as the Bhagavata of Sridharaswami. In the mean time Sankaradeva had already decided to translate entire Bhagavata into Assamese and did so of two cantos (i.e. Skhadhas) and after getting the copy from Misra he got wider scope to make the translation more authentic and meaningful.What is important, Sankaradeva got the copy for the direction of Lord Jagannath to

Jagadish Misra, which perhaps Sankardeva did not know, but after getting it he was benefitted in a great way and this whole incident revealed the impact of Jagannath and the Vaishnava faith or Bhagat tradition of Sankari pantha of Assam came from the Jagannath Kshetra.

There is no sufficient literature on Jagannath like 'Jagannath-Mahatmya ' or 'Jagannath Vandana' is Assamese composed by the Vaisnavite Gurus, But Sankaradeva had composed 21 (twenty one) padas depicting Lord Jagannath's visit to Ghunusa. It is known as "Oresa Varnan" and attached to Sankara deva's famous poetic works "kirtan" . It is almost the same with Ghunusa Yatra.' It is mentioned in the "Kathagurucarita" like this - "pace Jagannathar krupamani guna Varnante Udesar ekaista 'kirtana' (After words with the blessings of the Jagannath described the merits and qualities of Orissa in 21 verses) .

Only this much described by Sankardeva and there only we get Jagannath's descriptions in Assam literature. These padas were recited in Belguri Satra. where one day suddenly the disciples felt excellent smell there while reciting the Kirtan and according to the followers of Sankaradava that fragrance indicated the presence of Lord Jagannath. It is also mentioned in 'Kathagurucarita' like this-

bapusaba nam neriba Jagannath

abiche devanar ghran uthiche.

Bhagavata was widely studied in Srikhetra i.e., Jagannath Puri. This tradition was spreaded towards the eastern part of the country. Assames Vaisnave Gurus had visited Jagannath temples, studied then Bhagavata, impressed and influenced by Jagannath traditions, and later on. they took that system of Bhagavata philosophy and Vishnu bhakti as aim of life. They preached that Bhakti of Bhagavata. They got the inspiration to do it from this Purikhetra. Sankardeva translated the entire Bhagavata Purana (12 cantos) Harideva explained Bhagavata and took the Bhagavata message to the masses while Damodardeva had taken another bold step by asking his disciple Vaikunthanath Bhattadeva , a learned Sanskrit scholar to render the Gita and Bhagavate in prose

so that the ordinary people could read and could understand the teachings properly Bhattadeva had completed the works on the direction of Damodardeva, but it was the ultimate inspiration of Jagannath tradition of Bhagavata study, particularly among the vaisnava saints of Assam.

Assamese Vaisnavit Satras, specially constructed either by Sankara and Madhava or by their ardent disciples did not keep any image at the altar excepting a copy of the Bhagavata. But many of the 'Kirtan ghar' i.e. called 'Namghar' i.e., common prayer hall keep the photographs of the image of Lord Jagannath along with Balaram and Subhadra. That is allowed. Actually they did not worship any God other than Vishnu or Krisna or Rama, and they did not keep any metalic or wooden or stone image of such God. But nobody objected if Jagannath's photograph was kept inside the main house of the Namaghar, which is known as "Manikuta", in the place to keep the Bhagavata on the decorated seat at the altar.

A big problem is still remained unsolved. That is Sankaradeva's Guru-- who was Guru of Sankardeva ? His ardent followers felt that Sankardeva considered Lord Jagannath as his Guru. Biographers tried to identify Lord Jaganntah as Sankaradeva's Guru, for this, I paefer to quote from charita ; "tathate (Jagannath Ksetrate) pailante jnana- bhakati bisesa" which means "(he) got special knowledge of Bhakti 'in that place ' (place of Jagannath).

This meant Jagannnath was his Guru as he got the spiritual meaning or knowledge at Jagannath Puri. But some other wanted to point out one Bishnupuri Sannyasi as his Guru, which also did not have sufficient convincing argument. But one point was there that Sankara was inspired by Jagannath tradition in connection with Bhakti cult.

In undivided Kamrup district and Goalpara districts there are some songs sung by the woman folks particularly unmarried girls. There are also some popular beliefs that they should plant a small plantain tree of 'tulsi' plant in front of their house in the month of Baisag i.e. 1st month of the Assamese calender year to

please Jagannath, also they should recite Jagannath songs, which are composed orally by themselves. These are known as 'Jagannathn geet' i.s., songs composed in the name of Jagannath. If they can do it properly then they believe Jagannath will be pleased and the entire year i.e., the days to come in future of the rest of the year will be quite ennjoyable, no trouble and nothing unhappy will happen. The entire year will be happy and there will be no auxiety at all. The common impression is that Jagannath comes to the village to hear the songs. These songs are the composition of the uneducated unsophisticated village girls. These are actually folk composition . This is very peculiar of the Jagannath tradition in the Assamese village society and life.

Below a few such folk songs on jagannath are quoted :-

(i) **Ghosa** : mai kenai aihlu hari punyar gamane
dekhilu parbhur rup jugal nayane
pada: Pube pascime dekhu singhar duwar
Jagannathr thait ache annar dokan
radha ai randhi dei sakala bahi khai
bicar nai khacar nai Jagannathr thai
thali bhari vyanjan gamala vari bhat
zati azati khai bicar nai tat
jar ghara kadi dakane cali jai
calibar cale ai pet bhari khai
datate khadik analai napakhala bhari
kahay madhava dase airekhar nagari

(ii) Ghosa
Batare dubare mai phetao ubheri Jagannath ahiba suni I
Jagannath ahe raijoklegi ki diya puzim hari tomar carane II
Pada- opare kadam tale sinkasan Jagannath tate bahe,
ame kathale leteku pailane bachare bachare lage,
prabhu Jagannathe likha di khediche batate nam dhariba lage
Jagannath ahichi batate bachichi marichi dharam-shuti
adha batarpura sudhapucha kare rajkhan sukhi na dukhi,
machare bhitare kali sumai ache nazani marilu mach
ratire siyali dinat huwa diya raikkha kara Jagannath. I

These are the compositions of the unmarried girls and they use to sing these songs during Boisag in their village. It is also interesting that such songs are mostly available in the villages of the Harideva pantha.

In Gooalpara there are some mockery of such things. They play some mock fights for which they prepare some immages of banana tree.

In the present district of Nalbari there are two villages which are not much far from its head quarter, where the village namghar is called Jagannathar namaghar. In other places such village prayer hall is called simply namghar or kirtanghar, but in two villages, Kamarkuchi and Chamarkuchi namgharas are called Jagananthr namghar. It is another interesting point to trace out the impact of Jagannath temple.

Another very interesting point is the temple in the name of Jagannath temple, which is found in a village near by Sonapur about 25 miles towards the eastern side on the No.37 National Highway. The villagers comprise the people of different castes and communities. Some of the people are tribals. According to the local people that temple was constructed long long back during the rule of Jongal Balahu, a tribal king whose date is fixed in the 13th century A.D. almost in the beginning of the Ahom Rule, which was established in Assam from 1228 A.D. Jongal Balahu was a tribal king, and how and why he was so much interested to build a temple in the neme of Jagannath that is still unknown. The temple has shown some customs and traditions quite similar to the customs and traditions maintained by the Jagannath temple at Puri.

The entrance to the temple is on the eastern side of the temple and the idol is kept on the western part of it. Moreover, people can offer their prayings and various 'prasadam' without any hesitation and there is no class or caste differences.. Much investigation will be required to find out the similarities of this temple and Jagannath temple specially on the coustomary things. The tribal population shows some similarity with the sabar, a tribal community of Orissa on the prayer of Jagannath.

In the present century a temple is contructed in Manipuri Bastes with the idol, a replica of the idol of Jagannath temple of Puri. This temple is meant mainly for the Manipuri community of Guwahati. They have also followed the customs of the Ratha jatra as done in Puri. The costoms and traditions of Ratha jatra is same as in Puri. Similarly there is a Jagannath temple at Imphal in Manipur. This was built up in the 17th century A.D. . It maintains the same traditions in some matters, the entrace to the temple is towards the east side and one is to offer prayer facing towards western side as done in Jagannath temple at Puri. Moreover, the temple shows the sudarsana or ratha-chakra i.e. wheel of a chariot at the top of it.

This way it is proved that Jagannath temple of Puri or Jagannath tradition has most prominent impacts over vaisanva sects of Assam. All the vaisnave saints of this part of the country was inspired by the traditions of Jagannatha and they had visited Jagannatha or had Bhagavata teachings from Jagannatha khetra.The villagers were also influenced by Jagannatha and they have composed songs only for having much feelings and deep devotional attitude. It is really quite a noble thing that some folklore were developed in Assamese literature in the name of Jagannatha of Sri Khetra. These folklore narretes many thing of Jagannatha. Proper extensive investigations and wide field study will reveal many thing to have more idea on the impact of Jagannatha traditions in Assamess life and society both the tribal and nontribal.

To connclude , Jagannatha is quite available in various literature such as songs, poetry, holy-songs, prose and folk-literature in Assamese. It was refered in Kirtana and Namghosa, similarly in the chronicles and biographies like 'Kathagurucarita' and sankardev caritas, Harideva charita, etc. Lord Jagannath's influence is also considered as a tremndous thing and that is why, people show much reverence to Jagannath-prasadam, which is simply called 'mahaprasad'. People considered this prasad as the purest thing and it is a common belief that it can wash away all his sins by taking a smallest particle of the 'mahaprasadam'. People consider a visit to the Jagannatha temple as a great religious performance for the salvation of his/her life. There are

so many stories regarding the power and superiority of Jagannath in our society. The village people are more superstitious on the supuriority of Jagannatha. Asamese Vaisnavism has some influence of Jagannath temple which is not properly studied. An extensive investigation will give more data and clues to have clear cut idea on the impact of Lord Jagannatha over the religious and social traditions of Assamese society, where tha liberal attitude towards the people shown by our Vaisnava Guru were the impact of Jagannatha temple. All people could go inside the namghar together and could sit together and could take prasadam together irrespective of castes and creeds. They did not maintain the caste differences in namghar . This is also considered as the impact of Jagannatha temple.

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श्री जगन्नाथ और ब्रजबुलि साहित्य

प्रफेसर कणिका तोमर

उत्कल प्रदेश के प्राणाधार जीवन देवता श्री जगन्नाथ जी हैं। यहाँ बहुत पुराने समय से ही जगन्नाथ जी और श्रीकृष्ण एकरूप होकर विष्णु रूप में मान्य होते आए हैं, अर्थात् अवतारी सर्वशक्तिमान जगदीश्वर जगदीश के रूप में। अतएव विष्णु के सभी पर्यायवाची नाम-नामान्तर के पीछे श्री जगन्नाथ जी ही विराज रहे हैं। इस तथ्य को हमें सदा स्मरण रखना होगा।

श्री जगन्नाथ जी को केन्द्र में रखकर यहाँ वैष्णव धर्म खूब फला-फूला। अतः वैष्णव धर्म की जड़ उत्कल में खूब गहरी और पुरानी है। अधिकांश विद्वानों की धारणा है कि श्रीचैतन्य के नीलाचल आगमन के बाद ही यहाँ वैष्णव-धारा, श्रीकृष्ण की रागानुगा भक्ति, तत्संबंधी साहित्य का उत्कर्ष साधित हुआ पर प्रमाण इस तथ्य को नहीं स्वीकारता। 12वीं शताब्दी के अंतिम भाग में श्री रामानुजाचार्य का पुरी तथा भुवनेश्वर आने तथा अन्य मतावलंबियों को अपने संप्रदायभुक्त करने के प्रयत्नों के प्रमाण विद्यमान हैं। फिर बाद में दक्षिण से रामानुजीय संप्रदाय के नरसिंह मुनि एवं नरहरि तीर्थ नाम के दो व्यक्तियों के द्वारा यहाँ अपने संप्रदाय के प्रचार-प्रसार की चेष्टा इतिहास के पृष्ठों पर अंकित है। मध्वाचार्य के आगमन ने भी वैष्णवधर्म की जड़ को सुदृढ़ बनाया। श्रीचैतन्य देव के पुरी आगमन के बहुत पहले से उत्कल में कृष्णोपासना प्रचलित थी। रेमुणा का गोपीनाथ मंदिर इस उपासना का महत्वपूर्ण केन्द्र था। कहा जाता है कि गोपीनाथ के दर्शन से माधवेन्द्रपुरी मोहाविष्ट हो गए थे। वैष्णव धर्म के साथ ही यहाँ वैष्णव साहित्य भी प्रसिद्धि, प्रतिष्ठा प्राप्त कर रहा था। 13वीं-14वीं शताब्दी में जयदेव-विद्यापति-चण्डीदास के गीत-पद-कीर्त्तन की गूँज उत्कल तक पहुँच चुकी थी। उस भक्ति प्रवाह में जनचित्त विमोहित था। लोकभाषा में लिखे गए मार्कण्ड दास के 'केशव कोइलि' काव्य के पृष्ठों पर कृष्ण के मथुरागमन से माता यशोदा का मातृ-हृदय करुण विलाप से विगलित हो उठा है। दामोदर दास के

'रसकुल्या चउतिशा' में श्रीराधा का नवानुराग, उच्चाट, उद्वेग और दूती द्वारा दोनों का मिलन वर्णित है। इस काव्य में सुललित छन्द में अपूर्व चित्रण कौशल से कृष्ण-श्रीराधा का नवानुराग वर्णित हुआ है। रसों के आधिक्य के कारण ही इस काव्य का नामकरण 'रसकुल्या' हुआ। श्रीचैतन्य के ओड़िशा आगमन के पूर्व ही यहाँ पाँच वैष्णव संत – पंचसखा – जो ज्ञानमिश्रा भक्ति के उपासक थे, साहित्य के क्षेत्र में भी ख्यातिलब्ध हो चुके थे। इसमें बलरामदास का 'रामायण' एवं 'भाव समुद्र' तथा अनन्तदास का 'भागवत्' विशेष प्रसिद्धि प्राप्त थे। राय रामानन्द रचित संस्कृत के प्रसिद्ध 'जगन्नाथवल्लभ नाटक' में रागानुगा भक्ति एवं श्रीराधा के भाव-वैचित्र्य का मनोमुग्धकारी वर्णन मिलता है। इस नाटक के 21 संख्यक गीतों की स्वरलहरी में जयदेव के गीतों की गूँज है। महाराजा प्रतापरुद्र देव के पिता महाराजा पुरुषोत्तम देव रचित छः भक्तिमूलक श्लोक मिलते हैं, जिसमें से एक में गोपी प्रेम मुखरित है। ये सभी श्लोक रूपगोस्वामी द्वारा 'पदावली' में संकलित किए गए हैं। इन बातों को यहाँ विशद रूप में चर्चा का तात्पर्य इतना ही है कि महाप्रभु के नीलाचल आगमन के बहुत पहले से ही उत्कल का धर्म और साहित्य जगन्नाथमय, श्रीकृष्णमय था, यह प्रमाणित हो। ओड़िशा का प्राचीन साहित्य बहुलांश में वैष्णव साहित्य है जो जगन्नाथाच्छन्न श्रीकृष्ण को लेकर संस्कृत, ओड़िआ, बंगला और ब्रजबुलि में लिखा गया है, इसमें सन्देह या तर्क की गुंजाइश नहीं।

अतः ब्रजबुलि साहित्य की चर्चा से पूर्व यहाँ ब्रजबुलि के स्वरूप पर थोड़ा विचार आवश्यक है। ब्रजबुलि का साहित्य चाहे 14वीं शताब्दी से रचा जाने लगा हो, पर उसका नामकरण हाल का, आधुनिक है। उन्नीसवीं शताब्दी के बंगाली कवि ईश्वरचन्द्र गुप्त की रचना में 'ब्रजबुलि' नाम का प्रथम उल्लेख मिलता है। डॉ. सुकुमार सेन का अनुमान है कि 'ब्रजावली बोलि' शब्द का 'ब्रजबुलि' हो गया। (विश्वभारती पत्रिका, बंगला, कार्तिक-पौष,1362, पृ.112) उन्होंने बतलाया कि 'ब्रजावली' शब्द का प्रयोग आसाम के शंकर देव के शिष्य माधव देव ने ईस्वी सन् की 16वीं शताब्दी के मध्य भाग में किया है। मुझे लगता है कि कृष्ण की लीलाभूमि ब्रज प्रदेश से ही उसका नामकरण 'ब्रजबुलि' अर्थात् ब्रजप्रदेश की बोलचाल की भाषा

'व्रजवोली' से हुआ होगा। अतः ऐसा अनुमान करना गलत नहीं होगा कि प्राचीन पदकर्त्ताओं ने इस भाषा को 'व्रजावली' की संज्ञा इस स्वाभाविक धारणा के कारण दी होगी, क्योंकि यह व्रजभाषा से मिलती-जुलती भाषा है।

'व्रजबुलि' की उत्पत्ति के सम्बन्ध में देशी-विदेशी विद्वानों की जो प्रचलित मान्यताएँ हैं, वे भ्रामक-सी हैं, युक्तियुक्त नहीं लगतीं। ऐसा दीखता है कि अभी इस दिशा में पुनः गंभीर मनन-चिंतन तथा अनुसंधान की आवश्यकता है। विश्वविद्यालय अनुदान आयोग के व्रजबुलि विषयक एक महत्वपूर्ण परियोजना पर मैं तीन वर्ष से काम कर रही हूँ। उसके भाषा पक्ष पर विचार द्वारा मैं इस निष्कर्ष पर पहुँची हूँ कि जैसे वैष्णव पदावली का वर्ण्य विषय 'राधाकृष्ण लीला' है, जो किसी भी साहित्य की निजी वस्तु नहीं, प्रत्युत् संस्कृत, प्राकृत, अपभ्रंश से होते हुए उत्तराधिकार सूत्र से लौकिक साहित्य को प्राप्त हुई। वैसे ही लोकभाषाएँ संस्कृत, प्राकृत, अपभ्रंश की कड़ियों को पार करती हुई विकसित हुई। साहित्यारूढ़ अपभ्रंश भाषा से प्रांतीय भाषाओं को निश्चित रूप प्राप्त करने में लगभग दो सौ वर्ष लग गए। इस संक्रान्ति काल में भाषा का कोई निश्चित रूप नहीं था। एक ओर साहित्य की भाषा अपभ्रंश थी और दूसरी ओर लोकभाषाएँ विकसित हो रही थीं। फलतः उन बोलियों के मिश्रण से विलक्षण प्रकार की अपभ्रंशाभास जनभाषाओं का साहित्य तैयार हो रहा था। इसी भाषा को अवहट्ट नाम मिला। वास्तव में यह अवहट्ट अपभ्रंश और लोकभाषाओं के बीच सेतु रूप थी। शौरसेनी अपभ्रंश के पश्चिमी अवहट्ट से जैसे व्रजभाषा का उत्तरी-भारत में विकास हुआ, वैसे ही समसामयिक रूप से शौरसेनी अपभ्रंश के पूर्व अवहट्ट से इस व्रजबुलि ने पूर्वांचल में जन्म लिया, जिस पर पूर्व आंचलिक भाषाओं जैसे मैथिली, आसामी, बंगला, ओड़िआ का पूरा प्रभाव पड़ा। इससे प्रत्येक प्रांत के व्रजबुलि के स्वरूप में आंचलिक प्रभाव के कारण भेद लक्षित होता है, जो स्वाभाविक है। भाषा के लिए तो यह उक्ति प्रसिद्ध है कि "कोस कोस पर पानी बदले, चार कोस पर बानी"। भाषा तत्वविद डॉ. सुनीति कुमार चटर्जी ने भी (The origin & development of Bengali language, p.103 में) भाषा तत्व की दृष्टि से व्रजबुलि और व्रजभाषा संबंध स्वीकारा है। डॉ. सुकुमार सेन ने व्रजबुलि के उद्‌भव

संबंधी अपने पूर्व मत के परिवर्त्तन द्वारा अब उसकी उत्पत्ति अवहट्ट से मानी है। इस विषय में डॉ. सेन का कहना है कि व्रजबुलि किसी प्रदेश विशेष की संपत्ति नहीं वरन् कनिष्ठतम आर्यभाषा है। (विश्वभारती पत्रिका, बंगला, कार्त्तिक-पौष,1362, पृ.115) डॉ. सुकुमार सेन की यह अंतिम परिवर्तित मान्यता वैज्ञानिक और तर्कसंगत जान पड़ती है।

16वीं शताब्दी में चैतन्य देव के साथ ही वैष्णव धर्म क्रान्ति ओड़िशा में पहुँची। वहाँ के प्रचलित प्राचीन वैष्णव धर्म ने इस अप्रान्तीय वैष्णव धारा में अपना अस्तित्व अन्तर्हित कर दिया। यह कहने में अत्युक्ति न होगी कि गौड़ीय वैष्णव धर्म ने ओड़िशा के नवीन वैष्णव धर्म को जन्म दिया और तब ओड़िशा वासी वैष्णव भक्तों ने नवीन धर्म के प्रभाव और महाप्रभु चैतन्य देव की प्रेरणा से प्रचुर मात्रा में संस्कृत, ओड़िआ काव्य, नाटक और व्रजबुलि पदों की रचना प्रारम्भ की। यहाँ इस बात पर ध्यान देना होगी कि व्रजबुलि का पूर्ण विकास और उत्कर्ष पदावली साहित्य के बीच ही हुआ, क्योंकि उसमें शैली को कमनीयता और लालित्य को खुलकर खेलने का अवसर मिला। इसी गुण के कारण उसने भक्त कवियों के चित्त को मोहा और उन भक्त कवियों ने कृष्ण लीलाओं को इस लालित्यपूर्ण पदशैली में रचा। यह बात दूसरी है कि अनेक ओड़िआ व्रजबुलि रचनाकार तथा उनकी रचनाएँ अनुपलब्धिता के कारण अभी भले अज्ञात हों। पोथियों को प्राप्ति की कठिनाइयों की बात कमोबेश रूप से आप सभी जानते हैं। एक वर्ष के सचेष्ट परिश्रम से ओड़िशा राज्य संग्रहालय से कई प्रसिद्ध रचनाकारों की अप्रकाशित रचनाएँ एवं साथ ही पदकर्त्ताओं के अप्रकाशित पद मैंने प्राप्त किए हैं। इस सामग्री को शीघ्र ही देवनागरी लिपि में हिन्दी अनुवाद के साथ पुस्तकाकार "ओड़िआ का अप्रकाशित व्रजबुलि साहित्य" के नाम से प्रकाशित करने की योजना है। निकट भविष्य में जगन्नाथ जी की कृपा से ओड़िआ व्रजबुलि सम्बन्धी और भी मूल्यवान दुर्लभ सामग्री प्राप्ति की आशा रखती हूँ।

ओड़िशा के व्रजबुलि साहित्य की चर्चा से पूर्व इस बात का पुनःस्मरण दिलाना होगा कि ओड़िआ व्रजबुलि में श्री जगन्नाथ जी श्रीकृष्ण रूप में ही विद्यमान हैं। श्रीकृष्ण लीलाएँ भी जगन्नाथ जी की ही लीलाएँ हैं और एक बात श्रीचैतन्य लीलाएँ

भी उसी की लीलाएँ हैं। क्योंकि गौड़ीय वैष्णव मत में श्रीकृष्ण स्वयं चैतन्य रूप में अवतरित हुए। उस रूप में श्रीकृष्ण की विशेषता यह है कि वे राधाभावद्युति संवलित हुए। अपने माधुर्य के आस्वादन की पूर्णता, राधा का प्रेमभाव ग्रहण किए विना संभव नहीं थी। अतः श्रीराधा के भाव और वर्ण को अंगीकार कर गौरांग अवतार हुआ था। श्रीकृष्ण की यह नवद्वीप लीला मूलतः व्रजलीला का क्रमिक प्रवाह है। व्रज लीला की अपूर्ण वासना मानो इन नवद्वीप लीला में आकर पूर्ण हुई। इसी से नवद्वीप लीला को परिशिष्ट लीला भी कहा गया है। गौरांग स्वरूप में रसराज श्रीकृष्ण महाभावमयी राधिका के साथ नित्य विहार कर रहे हैं तथा शरीर एवं मन को "राधाभाव" में निमज्जित कर स्वमाधुर्य का आस्वादन कर रहे हैं। एक ओर प्रेमावतार श्रीकृष्ण हैं तो दूसरी ओर चरम परिणति श्रीराधा।

राय रामानन्द से ही ओड़िआ व्रजवुलि की चर्चा आरम्भ करनी चाहिए। क्योंकि अभी तक उपलब्ध सामग्री के आधार पर राय रामानन्द के पद भाव और भाषा दोनों के उत्कर्ष से व्रजबुलि साहित्य में आलोकस्तम्भ हैं। साथ ही इस प्रमाण का भी ज्वलन्त उदाहरण है कि ओड़िआ व्रजवुलि का उत्कर्ष और विकास इसी उत्कल प्रदेश में ही हुआ, न कि चैतन्य देव के साथ आगत गौड़ीय वैष्णव भक्तों के प्रभाव स्वरूप अथवा मिथिला में अंकुरित मैथिल पदावली के प्रभाव से, जैसा कि प्रायः सभी विद्वानों का मत है। यह सही है कि इस क्षेत्र में महाप्रभु की प्रेरणा को नकारा नहीं जा सकता।

राय रामानन्द :

ये ओड़िशा के गजपति राजा प्रतापरुद्र देव (सन् 1497-1536 ई.) के राज्य के उच्च पदाधिकारियों में से थे। इनके जन्म समय और स्थान से संबंध में विद्वान एकमत नहीं हैं, पर इतना तो निर्विवाद है कि ये ओड़िशा के व्रजबुलि कवियों में श्रेष्ठतम महाप्रभु से वयोजेष्ठ थे और इन्हें लम्बी आयु मिली थी। ये जाति के शूद्र थे। इनके पिता भवानन्द राय थे। चारों भाई वाणीनाथ, गोपीनाथ, कलानिधि एवं सुधानिधि सभी महाराज के अनुगत तथा राजप्रदत्त पदों पर नियुक्त थे। 'चैतन्य चरितामृत' में भट्टनायक गोपीनाथ और नायक वाणीनाथ का उल्लेख महाप्रभु के पार्षदों के रूप में

मिलता है। (चै.च., मध्य 10)

श्रीचैतन्य जव दक्षिण भारत की ओर तीर्थयात्रा के लिए जा रहे थे, तव वासुदेव सार्वभौम, वंगाल के विख्यात पंडित ने उन्हें राय रामानन्द से भेंट करने के लिए कहा था। गोदावरी के तीर पर स्थित विद्यानगर में सन् 1512 में महाप्रभु और राय रामानन्द का मिलन वैष्णव साहित्य की अविस्मरणीय घटना है। कृष्णदास कविराज ने 'चैतन्य चरितामृत' (सन् 1542 ई.) में इस मिलन का वहुत ही सजीव वर्णन किया है। सम्पूर्ण संवाद में चैतन्य एक के वाद एक प्रश्न पूछते जाते हैं और राय रामानन्द कृष्ण भक्तिविषयक गूढ़ तत्त्वों का क्रमशः रहस्य उद्घाटित करते चलते हैं। महाप्रभु जितनी ही सुनते हैं और अधिक सुनने की लालसा बढ़ती जाती है, तृप्ति कहाँ? "ए हो हय आगे कह आर" कहते चले। राय रामानन्द ने कान्ता प्रेम को 'सर्वसाध्यसार' वताया और कृष्ण प्राप्ति के साधनों की विस्तृत व्याख्या की। इसके आगे भी महाप्रभु की जिज्ञासा निवृत्ति नहीं हुई। वे तो प्रेम भक्ति तत्त्व की अंतिम वातें सुनना चाहते थे। तव राय रामानन्द के लिए तत्त्व निरूपण असंभव हो गया। अतः अंत में उन्होंने स्वरचित निम्नलिखित प्रसिद्ध व्रजवुलि का पद गाकर सुनाया।

पहिल हि राग नयन भंग भेल।
अनुदिन वाढ़ल अवधि ना गेल।।
न सो रमण ना राम रमणी।
दुहुँ मन मनोभव पेशल जनि।।
ए सखि! सो सब प्रेम काहिनी।
कानु हामे कहबि बिछुरह जानि।।
ना खोजलुँ दूती ना खोजलुँ आन।
दुहुँ केरि मिलने मधत पाँचवाण।।
अब सोई विराग तुहुँ भेलि दूती।
सुपुरुष प्रेमक ऐछन रीति।।
वर्द्धन रुद्र नराधिप मान।
रामानन्द राय कवि भान।।   - (पद कल्पतरु, 576)

(अर्थात् – कृष्ण-विरहसंतप्ता श्रीराधा दूती से कहती हैं – प्रेम कटाक्ष से नव अनुराग उदित हुआ। और वह अनुराग क्रमशः बढ़ता ही गया, उसकी सीमा न रही। फिर तो दोनों अभिन्न हो गए। दोनों के बीच स्त्री-पुरुष का भेदभाव ही लुप्त हो गया। दोनों हृदयों में कामदेव ने प्रवेश किया। हे सखी! बिना भूले यह प्रेम कहानी कान्हा को जा सुनाना, न मैंने दूती खोजी और न अन्य जन खोजा, मध्यस्थ होकर कामदेव ने दोनों का मिलन कराया। अब मेरे प्रति उनके मन में विराग उत्पन्न हुआ जिससे तुम्हें दूती बनाकर भेजी। क्या यही सुपुरुष के प्रेम की रीति है? राजा प्रतापरुद्र का मान बढ़ाते हुए कवि रामानन्द राय ऐसा कहते हैं।)

कवि का यह पद ओड़िशा के राजा प्रतापरुद्र देव को समर्पित था। इस पद ने श्री चैतन्य को पूर्णतया अभिभूत कर दिया। यह एक ही पद राय रामानन्द के परम-वैष्णव भक्त होने तथा कान्ताभाव- राधाभाव-भक्ति के पूर्ण ज्ञाता, पाण्डित्य और श्रेष्ठतम कवि का निदर्शक है। साथ ही ओड़िआ ब्रजबुलि साहित्य का यह पद आलोक स्तम्भ है। मात्र अभिव्यक्ति के बहिःरंग भाषा पक्ष ब्रजबुलि द्वारा नहीं, प्रत्युत् वैष्णव साहित्य के गूढ़ तत्त्व कृष्ण के साथ तादात्म्य के भावोत्कर्ष द्वारा। कवि की अन्य उपलब्ध रचनाएँ हैं – ओड़िशा राज्य संकलन पोथी संख्या-118 'कृष्णलीला', क्षुद्रगीति प्रबंध "जगन्नाथ वल्लभ नाटक', 'दण्डयात्म लीला', 'कृष्णलीला महात्म्य' जो कृष्णलीला का ही अंश है। 'टीका पंचकम्' (संस्कृत में)।

चंपति राय :

दूसरे उल्लेखनीय ओड़िआ ब्रजबुलि के कवि चंपतिराय हैं, जो सुकवि विद्यापति के नाम से भी जाने जाते हैं। इनका समय 1479 ई. से 1532 ई. तक माना जाता है। 'पदामृत समुद्र' के सम्पादक राधामोहन ठाकुर के अनुसार चंपतिराय दाक्षिणात्य थे तथा महाराज प्रतापरुद्र के महामात्य थे। संभव है कि वे महाराज प्रतापरुद्र के चमुपति (सेनापति) रहे हों। रूपगोस्वामी की पद्यावली में 'दाक्षिणात्यस्य' कह कर जो पाँच श्लोक संकलित हुए हैं, उनमें से एक में 'चमुपति' का उल्लेख मिलता है। डॉ. शैलेन्द्र मोहन झा 'चमुपति' का अपभ्रंश रूप चंपति

मानंते हैं। अतः उनका अनुमान है कि चंपति उपनाम में वास्तविक नाम गौण हो गया होगा। शरत रात्रि में विरहातुरा राधा के वर्णन में प्रकृति का सुन्दर रूप प्रस्फुटित हुआ है।

शरद राति कुन्द कान्ति केतकी कान्ति शोभितुआ।
मल्लिकाकुल माधवी फुल मंदगन्ध भ्रमरुआ।।
सुरभि सुन्दर शशि विषसत्र बहाति मल्लं पवनुआ।
विसरि नेले च्यूतधूलि जीमूतान्त दहुनुआ।
अवधि पूर्ण नकरि क्षीण युग शशि प्राय दीनुवा।
चम्पति राये स्वामी विरहें निश्चये जीवन न रहेआ।।

(प्राचीन गद्यपद्यादर्श, पृ.98)

पद कल्पतरु पद संख्या-268 में 'चंपति विद्यापति' की संयुक्त भणिता का एक पद है :

शुन शुनव माधव निरदय देह।
कि कबहुँ ऐछन तोहारि सुलेह।।
काहें कहलि तुहु संकेत बात।
यामिनि बंचलि तुहु आनाहे साथ।।
कपट लेह करि राइक पाश।
आन रमणी संगे करह विलास।।
को कहे रसिक शेखर वर कान।
तुहुँ सम मुरुख जगते नाहि आन।।
माणिक त्यजि काचे अभिलाष।
सुधा-सिन्धु त्यजि खारे पियास।।
क्षीर-सिन्धु तजि कूप विलास।
छिये छिये तोहारि रभसमय भाष।।
विद्यापति कवि चम्पति भान।
राइ ना हेरब तोहानि वियानु।।

माधवी दासी :

उत्कल निवासिनी माधवी दासी वैष्णव समाज में वृद्ध तपस्विनी और परमा वैष्णवी के नाम से ख्यात है। ये श्रीचैतन्यदेव के अंतरंग भक्तों में गिनी गई हैं। 'चैतन्यचरितामृत' में निम्नांकित पंक्तियों में उनका परिचय मिलता है।

माधवी देवी शिखि माहितिर भगिनी।

श्रीराधार सखी मध्ये यार नाम गनि।।

शिखी माहिति जगन्नाथ देव के एक लिपिकार थे। इनके छोटे भाई मुरारी माहिति और माधवी दासी दोनों ही महाप्रभु के अनुयायी थे। माधवी दासी विदुषी कवियित्री थीं।

कृष्ण के प्रेम-वैचित्र्य का सुन्दर वर्णन उनके व्रजवुलि के निम्नोक्त पद में देखिए :

परशिते राइ तनु आपने भुलल कानु
मुरछि पड़ल धनी कोर।
श्यामक हेरइते धनी भेल गदगद
ढरकि ढरकि बहे लोर।।
श्याम मुरछित हेरि चकितें ललिता फेरि
राधा मंत्र श्रुति मूले देल।
अंग मोड़ाइया कानु निरखइ राइ तनु
हेरि सकि चमकित भेल।।
चित्र पुतली येन बेढ़ल सखिगण
निरखइ श्याम मुखचन्द
कि भेल कि भेल बलि धाओल विशाखा आलि
सब जने लागल धन्द।।
श्याम सुन्दर बदन सुधाकर
सुमुखी नेहारइ साधे।

उपजल उल्लास कहइ माधवीदास

विदगध माधव राधे।। – (श्रीपदमाला, पृ.215)

16वीं शताब्दी के ओड़िशा के ब्रजबुलि के अन्य कवियों में कान्हु रामदास और मुरारी का मान आता है। इनकी रचनाएँ साधारण कोटि की हैं।

ब्रजबुलि के सत्रहवीं शताबदी के अग्रगण्य कवि – चान्दकवि (1570 से 1609 ई.), राय दामोदर दास (1570 से 1609 ई.) और यदुपति दास (1605 से 1635 ई.)। प्रथम दोनों पुरी के गजपति रामचन्द्र देव प्रथम की सभा में और अंतिम कवि ओड़िशा के राजा नरसिंह देव की सभा में थे। इन त्रयी ने ओड़िआ ब्रजबुलि साहित्य को सुन्दर पदों द्वारा समृद्ध किया। अभी तक इन कवियों की भाषा के संबंध में विद्वानों में भ्रान्त धारणाएँ बनी हुई हैं। सत्य तो यह है कि इन कवियों की भाषा ब्रजबुलि होने में किसी प्रकार सन्देह नहीं। दृष्टान्त स्वरूप देखिए कृष्णवतार के शौर्य-पक्ष का यह वर्णन –

आभोग

पूतनादि बक-शकट षण्ड दनुज कुल निबारिले।
यामलार्जुन आदि पतित कुल अबहेले तारिले।।
गोपरक्षने गिरि उभारि सुरपति गर्व झषिते गंजिले।
गोपे गोपीगन रंजिले।।
विपिने भोजन विनोदे चतुरानन भ्रम मंजिले।
मोहभरेण शरण जनर तदुपरिरे चारयणे छिन्नमति।
चान्द भणिले आ।

(प्राचीन गद्य पद्यादर्श, पृ.117)

वर्षा की घनघोर रात्रि में विरहिणी का विरह निवेदन राय दामोदर को ब्रजबुलि में सुनिए :

आदि

घन घन गर्जन अम्बर घोर
चौदिशे चमकइ बिजुरि जोर

अहर्निशि झप्पइ मत्त मयोर

ध्वनि शूनि हिअए कम्पइ मोर

अबहु बिसरि गए नागर भोर।

यदुपति दास ने राजा नरसिंह देव की प्रशस्ति गाई है। ब्रजबुलि रचना के दृष्टान्त रूप पंक्तियाँ उद्धृत हैं :-

एकताल

सर्व अवनीपति विक्रमे शति विविध रंगरति विहरतिआ।

लावण्ये गंजति लाख रजनीपति गौरवे और कि गिरपतिआ।

देवी भानुमति रसवती संगति विविध रंग रति बिहरतिआ।

नीलगिरि को पति चरण कमले मति विजयतु नरसिंह नरपतिआ।

उदिनले नृप नरसिंह धरणीतल।

ओड़िआ वैष्णव साहित्य के प्रसिद्ध मुसलमान वैष्णव कवि सालवेग सहज ही ब्रजभाषा के मुसलमान भक्त रसखान की स्मरण दिलाते हैं। डॉ. आर्त्तवल्लभ महान्ति जी इनका समय सोलहवीं शताब्दी का शेष भाग मानते हैं। जबकि पंडित विनायक मिश्र ने उन्हें सत्रहवीं शताब्दी के अंतिम समय का माना है। पर नए अन्वेषों के अनुसार सालवेग का जन्म 1607 ई. ठहरता है। चौरासी आज्ञा के पंचसठी वयाण से यह प्रमाणित है। उसमें कवि का वंश परिचय भी मिलता है। सालवेग के पिता लालवेग एक यवन मुसलमान सेनापति थे। उन्होंने एक सुन्दरी ब्राह्मण वालविधवा से विवाह किया था। इन्हीं के पुत्र सालवेग हैं। अपनी ब्राह्मणी माता से उन्होंने वैष्णव संस्कार प्राप्त किया था। युद्ध में क्षत-विक्षत शरीर से भारी यंत्रणा भोगने के पश्चात इन्होंने आत्महत्या का संकल्प किया। पर माता के उपदेश-आदेश से श्रीजगन्नाथ के शरणागत होकर पीड़ा से मुक्ति पाई और संसार त्याग कर विरक्त हो गए। अन्त तक श्रीक्षेत्र में रहकर जगन्नाथ के भजन-पूजन में लगे रहे। इन्होंने ओड़िआ तथा ब्रजबुलि में जगन्नाथ और श्रीकृष्ण-लीला विषयक सुन्दर पद रचे। 'पदकल्पतरु' और ओड़िशा राज्य संग्रहालय के पोथी विभाग में कवि के पद संगृहीत हैं। इनका जन्म पुरी दाण्ड

मुकुन्दपुर शासन के अन्तर्गत हुआ था। ओड़िशा राज्य संग्रहालय पोथी संख्या बी-128, ओ.एल.-536, 740, 453, 1116, 152 आदि। इनके पदों में भक्तप्राण मुखर है। सालवेग द्वारा रचित 'कवि कल्पतरु' में पद सं. 2472 - श्रीराधा का नखशिख वर्णन इस प्रकार है –

तुड़ी (तोड़ी राग)

नागरि नागरि नागरि।
कत प्रेमेर आगरि नव नागरि।।
कनक-केतकि-चम्पा-तड़ित-वरणी।
इन्दिवर-निलमणि-जलद-बसनी।।
मृगज-पंकज-मिन-खंजन-नयनी।
कामधेनु भ्रमर-पंक्ति भुरु भुजंगिणी।।
नासा तिल-फिल-खग-चम्प-कलि-जिता।
जामि जल बहन्ति बेणि झाँपि झलकिता।।
भाले से सिन्दुर-बिन्दु शोभे-केश-शोभा।
जिनि इन्दिवर बाहु तमालेर आभा।।
भाले बिराजित उरे मोतिम-हारा।
हंस-बक-श्रेणी गंगा-जल दुग्धधारा।।
कह सालबेग हीन जगत-पामरा।
रसेर कलिका राइ कानु से भ्रमरा।।

गोपेन्द्र कवि :

सोलहवीं शताब्दी के द्वितीयार्द्ध में सशक्त कवि गोपेन्द्र 'मधुप चौतिशा' काव्य के रचयिता हैं। श्रीकृष्ण की रासलीला इस काव्य का वर्ण्य विषय है। ये उच्चकोटि के वैष्णव भक्त हैं। मुसलमान कवि सालवेग के समकालीन हैं। इनकी ब्रजबुलि पदावली में श्रीकृष्ण का रूप वर्णन, नित्य रास आदि वर्णित हैं। कवि की जीवनी सम्बन्धी विशेष कोई प्रामाणिक तथ्य उपलब्ध नहीं।

कान्हुराम दास (सन् १५८३ ई. के आसपास)

कान्हु राम दास या कान्हु दास पुरुषोत्तम दास के पुत्र व नित्यानन्द प्रभु के अनन्य शिष्य सदाशिव कविराज के प्रपौत्र थे। पद कल्पतरु में इनके चार पद ब्रजबुलि पर प्राप्त होते हैं। कवि की ओड़िआ पदावली भी प्राप्त है।

विरहोत्कण्ठिता मानिनी का वर्णन :-

विरह अनले ज्वलये धनि। सखि मुखे सुने एतहुँ बानि।।
कानु आन रमणि सङ्ग। शुनि जर जर सकल अङ्ग।।
कोकिले भ्रमरे दगधे जात। ताहे शतगुण एतहुँ बात।।
कि करब अब निकुञ्ज माझ। आपन ललाटे ये छिलकाज।।
एंछन विषाद भावइ भवे। एक सखि आसि कहल तवे।।
कानु याआंत तोहारि पाश। शुनि कानुराम भेल उलास।।

(पद कल्पतरु पद सं. 2035)

इनके कुछ ब्रजबुलि पद ताड़पत्रीय पोथियों में प्राप्त होते हैं। (ओड़िशा राज्य संग्रहालय सं. बी.36)

कार्त्तिक दास :

16वीं शताब्दी के शेष बाग में हुए ओड़िआ छन्दबद्ध रचना के अन्यतम प्रतिनिधि हैं ये। 'नवानुराग' तथा 'रुक्मिणी विवाह' इनके दो काव्य ग्रन्थ हैं। प्रथम में नवानुराग का विषय पाँच छन्दों में वर्णित हैं। इसके पश्चात् श्रीराधा कृष्ण के मिलन का वर्णन अत्यन्त माधुर्यपूर्ण शैली में किया गया है इसकी कथावस्तु श्रीमद्भागवत् और पद्मपुराण से ली गई है। मधुर छन्द और काव्य कला में मौलिकता दर्शनीय है। निम्नांकित कई पंक्तियों में रुक्मिणी का रूप वर्णन दर्शनीय है –

कमल मुद्रित निशा कालेण हुए। रुक्मिणी मुखमण्डल सर्बदा शोहे।।
अलका बेढ़ण मुख दिशइ शोभा। तहिंकि उपम किस देबा कि अबा।।
सम्पूर्ण चन्द्रमा मुखु कलंक काढ़ि। येबे ता गढ़न्ता तिहि मण्डल बेढ़ि।।
से काल चन्द्र मण्डल हेब उपमा सहजे रुक्मिणी मुख लावण्य सीमा।।

कवि कार्त्तिक दास की अलंकार बहुल पद शैली की परम्परा में परवर्ती कवि सम्राट उपेन्द्र भंज आते हैं।

कन्हाइ खुण्टिया :

ब्रजवुलि पदकर्त्ताओं में ओड़िआ कवि कन्हाइ खुण्टिया श्रीचैतन्य देव के परम भक्त थे। इनका 'महाभाव प्रकाश' पंचसखा युग की एक विशिष्ट रचना है। ब्रजवुलि पदों की रचना का उल्लेख डॉ. पठाणि पटनायक ने "ओड़िया साहित्य का इतिहास" (पृ.355) में किया है। सुरेन्द्र महान्ति ने इनके कुछ बंगला पद भी संगृहीत किए हैं। (ओ. सा. मध्यपर्व)

श्रीचन्दन :

राजकवि पद्मनाभ उर्फ श्रीचन्दन सन् 1735-1757 ई. में वांकी (ओड़िशा) में विद्यमान थे। ये खोर्द्धा के राजा रामचन्द्र द्वितीय तथा वीरकेशरी देव के समसामयिक थे। कवि श्री चन्दन 'शशिरेखा' नाम के एक सरस काव्य के प्रणेता हैं। इनका 'वसंतरास' गीतगोविन्द का अनुवाद है। इस अनुवाद की भाषा मैथिली और ब्रजभाषा मिश्रित है। श्रीचन्दन ने राधाकृष्ण लीला विषयक प्रचुर पदों की रचना की है। (ओ.रा. पोथी सं. वी.-84, वी.111, बी.-116) इन पदों में कवि की अनुभूति और कल्पना का अद्भुत मेल हुआ है। ललित पद शैली में सजीव वर्णन कुशलता का परिचय मिलता है। भाषा का माधुर्य, अलंकार बहुलता आकर्षणीय है।

रसानन्द :

कवि रसानन्द ओड़िशी संगीत के रचयिता और लोकप्रिय कवि हैं। 'अप्रकाशित पद रत्नावली' में इनके सात पद प्राप्त होते हैं। कवि की जीवनी के विशेष तथ्य उपलब्ध नहीं। इनको ब्रजबुलि पद्य का छोटा-सा नमूना देखिए –

सुराति कहायसि सखि-गण मेलि। कंज ने दुःख द्विगुणित देलि।।

एक हाम दुखिनी अनाथिनी नारी। दगध पराणे दहसि अविचारी।।

सखि हैं मझु गन बुझसि कोई। सोई गढ़ल प्रेम भांगल सोई।।

इथे यदि मोहे देओवि अनुताप। कालिया विष हृदे देअव झांप।।

अईछन वाणी कहव जव राई। रसानन्द तव तू मुख चाई।।

देवदुर्लभ दास, दनाइ दास, नरसिंह सेण, व्रजबंधु सिंह आदि का नाम ओड़िआ व्रजवुलि कवियों में गिना जाता है। इनका जीवन परिचय और रचनाएँ अभी अनुसंधानाधीन हैं।

वस्तुतः व्रजवुलि का उत्कर्ष वैष्णव पदावली में ही दिखता है। पदावली साहित्य वैष्णव तत्त्व का 'रसभाष्य' है। राधाकृष्ण के लीला विलास अथवा श्रीचैतन्य एवं आचार्यों के जीवन चरित को ही वर्ण्य वस्तु वनाया गया है। पदावली काव्य का विशिष्ट गुण इसकी संगीतात्मकता है। लीला का गान ही इसका लक्ष्य रहा है। वही कीर्त्तन लीला-संकीर्तन कहलाया।

ओड़िशा के व्रजबुलि के पश्चात् बंगाल के व्रजबुलि साहित्य के संबंध में वहुत संक्षेप में दो-चार बातों की चर्चा करूँगी। वस्तुतः वंगला वैष्णव पदावलियों में व्रजबुलि को सबसे अधिक प्रसिद्धि और स्थायित्व मिला है। सोलहवीं से उन्नीसवीं ईस्वी सन् के बीच बंगाल में व्रजबुलि की बेल सघन रूप से फली-फैली। उसके बाद बीसवीं शताब्दी में वह क्षीणकाय होकर विकासशील बंगला साहित्य के अंतराल में छिप गई। यदाकदा वंगला साहित्य के अग्रदूत वंकिमचन्द्र, माइकेल मधुसूदन तथा रवीन्द्रनाथ के नाटकों, काव्यों में शक्तिहीन व्रजबुलि का अस्तित्व मिलता रहा पर वह नगण्य है। बंगला के व्रजबुलि साहित्य पर काफी विचार हो चुका है। डॉ. सुकुमार सेन जी ने "व्रजवुलि साहित्य का इतिहास" लिखकर इस दिशा में बहुत बड़ा काम किया है। अतः वंगला व्रजवुलि साहित्य की पृथक चर्चा नहीं की जा रही है। मात्र श्रेष्ठतम पद रचयिता जो कि वैष्णव गीति कवियों में भी श्रेष्ठता के अधिकारी हैं, गोविन्द दास कविराज का अभिसार विषय एक व्रजबुलि पद उदाहण स्वरूप यहाँ प्रस्तुत है –

घोर वर्षा की रात में कृष्ण से अभिसार के लिए राधा गमनोद्यता हैं। सखियाँ नाना प्रकार से समझाती हैं, निषेध करती हैं, पर उस प्रेम-दीवानी को संसार की कठिन से कठिन बाधा भी रोक नहीं सकती –

कुल मरियाद-कपाट उद्घाटलूं

ताहे कि काठ-कि बाधा।

निज मरियाद सिन्धुसंये पंवरलु

ताहे कि तटिनि अगाधा।।

सहचरि मझु परिखन कर दूर।।

जैसे हृदय करि पंथ हेरत हरि

सोंवरि सोंवरि मन झूर।।

कोटि कुसुम शर वरिखये जछु पर

ताहे कि जलद जल लागि।

प्रेम-दहन-इह नाक हृदय सह

ताहे कि बजरक आगि।।

जछ पदतलें निज जीवन सोंपलुं

ताहे कि तनु अनुरोध।

गोविन्द दास कहइ धनि अभिसर

सहचरि पाओल बोध।।- (प.क.त. पद सं. १८८)

आसाम के ब्रजबुलि साहित्य की विशेषताओं की चर्चा यहाँ अपेक्षित है। महाकवि शंकरदेव के प्रमुख शिष्य माधव देव तथा उनके शिष्य, उपशिष्य वर्ग – विष्णुपुरी, कबीर, वृन्दावन दास, परमानन्द, पुरुषोत्तम ठाकुर, रामचरण ठाकुर, दैत्यारि ठाकुर, नारायण दास, गोपाल आता और भागीरथ के सहयोग से आसाम में भी बंगाल का समसायिक वैष्णव साहित्य प्रस्तुत हुआ। आसामी ब्रजबुलि साहित्य का बंगला ब्रजबुलि साहित्य से मौलिक भावगत भेद स्पष्ट है। प्राचीन आसामी साहित्य का बहुत बड़ा अंश ब्रजबुलि साहित्य है। यह कहना अनुचित नहीं होगा कि ब्रजबुलि गीति ही आसामी साहित्य का मेरुदण्ड है। आसामी ब्रजबुलि गीतों को मुख्य रूप से दो श्रेणियों में विभक्त किया जा सकता है – (1) बरगीत (भगवत् विषयक गीति) और (2) अंकेरा गीति (अंकिया नाटों के गीत)। इन गीतों की विषयवस्तु श्रीकृष्ण और उनकी लीलाएं हैं। आसामी ब्रजबुलि कवियों पर ब्रजभाषा और वल्लभ सम्प्रदाय के अष्टछाप के कवियों

का सीधा प्रभाव परिलक्षित है। उसका मुख्य कारण शंकर देव की प्रथम 12 वर्ष कालीन तीर्थयात्रा ही है। विभिन्न धर्म और संस्कृति के केन्द्र स्थलों पर वे रुकते चले जिससे वहाँ के विभिन्न संप्रदायों के आचार-विचार के अध्ययन का उन्हें पूरा मौका मिला। उस समय उत्तर प्रदेश में राम, कृष्ण और राधाकृष्ण विषयक तीन संप्रदाय प्रचलित थे। व्रजभाषा में प्रस्तुत उक्त सम्प्रदायों के साहित्य तथा सिद्धान्तों का शंकर देव ने गंभीर अध्ययन किया। व्रजभाषा साहित्य की प्रेरणा के फलस्वरूप व्रजवुलि के वरगीतों के स्रोत फूट चले जिसमें आसामी पदों और मुहावरों का भी प्रवेश हो गया। यात्रा से पूर्व शंकर देव की रचना की भाषा शुद्ध असमिया थी। यात्रा के वाद व्रज और मैथिली मिश्रित असमिया भाषा शैली हो गई। इसका प्रमाण आसामी भाषा और साहित्य के इतिहास लेखक श्री देवेन्द्रनाथ बेज बरुआ की पुस्तक से मिल जाता है। (हिन्दुस्तान, जनवरी-मार्च,1943) इस प्रकार आसामी साहित्य के साथ व्रजभाषा साहित्य का केवल भावगत ही नहीं भाषागत मेल भी हुआ है। उदारहणार्थ - माधव देव का यह पद है –

गोविन्द दीनदयाशील स्वामी। तुहु मेरि सायेब चाकर हामिं।।
काकु करिया तुवा चरणे लागों। अरुण चरणे चाकरी मागों।।
तेरि चरने मेरि परणाम। चाकरी मागों नाहिं आन काम।।
आपुन करमे जनम जाहा होइ। ताहा तवा चरणे चाकरी रहु मोइ।।
माधवदास कहय मति हीना। दति मोरि नाहि तुआ पद बिना।।

यह प्रार्थना विषयक पद मीराबाई के प्रसिद्ध पद "म्हाने चाकर राखो जी गिरिधारी लाला" का स्मरण दिलाता है –

राग - आशोवारी (असावरी)

कैछे गोविन्द सेवहों सोइ। चंचल मन मेरि थिर नहिं होइ।। ध्रुव ।।
जैचे पंकज दलगत नीर। विषय लुबुध मन तैछे अस्थिर।।
छोड़ि पामर मति रति तुवा पाय। रूप रस परश शब्द गंधे धाय।।
कहय माधव हरि करु मेरि दया। चरणे शरण लेहों छोड़ह माया।।

(बड़गीत-61, पृ.41)

तुलनीय है विद्यापति के प्रसिद्ध पद के साथ –

तातल संकत बारि-बिन्दु सम, सुत-मित-रमनि समाज।

तोछे विसारि मन ताहे समरपिनु, अब मझु हव कोन काज।।

माधव, हम परिनाम निरासा ...

शंकर देव के पदों में निर्मल हृदय का सच्चा दैन्य प्रदर्शित हुआ है। एक ही पद दृष्टांत के लिए पर्याप्त होगा –

राग-सुहाई

श्री राम! मइ अति पापी पामर तेरि भावना नाइ।

जनम चिन्तामणि काहे गयो जब काचक लाइ।। ध्रुव ।।

दिवसे विषय वियाकुल निशि शयने गोवाइ।

मने धन खोजि विमोहित तेरि आरति न पाइ।।

हृदय कमले हरि बैठह चिन्तो चरण ना तेरि।

करल गरल जब भोजन हागो अमिया हेरि।।

परम मूरख माधव एकु भकति ना जाना।

दास दास बुलि ताबहु एहु शंकर भाणा।। (बड़गीत-14, पृ.9)

गोपियों के आगे कृष्ण हाथ पसार कर नवनीत मांग रहे हैं –

राग - कामोद

नन्देर नन्दन गोपिनी आगे ।। ध्रुव ।।

बोलत वाणी गोवारीक चाया। नवीन लवणु देहु गोपजाया।।

जो हरि दाता पदारथ चारि। मागत लवणु सोहि मुरारि।।

शिव विरंचि करु जाक सेवा। लवणु मांगि फिरय सोहि देवा।।

सनक सनातन जाकु धियाई। सोहि लवणु मागे गोपिनीक ठाइ।।

अभय दान करु जेहि हाते। गोपिनोक आगे सोहिं कर पातें।।

मुकुति मिलावत जाकेरि नामे। मागय लवणु गोवारिक ठायें।।

जोहि धिक निजानन्द सुखे। सो हरि लवण मागय कोन दुखे।।

करत भकति हरि को अधीना। उहि रस गावत माधव दीना।।

(बड़गीत-95, पृ.65)

रसखान के निम्नांकित व्रजभाषा के इस पद से साथ अद्भुत भाव साम्य मिलता है –

सेस महेस गनेस दिनेस सुरेसहुँ जाहि निरन्तर गावैं।
जाहि अनादि अनन्त अखण्ड, अछेद अभेद सुबेद बतावैं।
नारद से सुक व्यास रटैं, पचि हारे तऊ पुनि पार न पावैं।
ताहि अहीर की छोहरियाँ, छछिया भरि छाछ पै नाच नचावैं।।

(सुजान - रसखान, सवैया-5)

परम्परा में वड़गीतों की संख्या 240 मानी जाती है परन्तु प्राप्त गीतों की संख्या केवल 207 ही हैं, जिसमें 41 शंकर देव, 154 माधव देव, 1 राम चरण ठाकुर, 1 दैत्यारि ठाकुर और 10 पुरुषोत्तम ठाकुर द्वारा लिखे गए हैं।

ये 'वरगीत' शंकर देव तथा माधव देव के भक्त हृदय के निचोड़ हैं। उनके भक्तिपूर्ण शरणागत जीवन की संगीतात्मक अभिव्यक्ति है: इन पदों का लालित्य, छन्दों की मधुरता, भाषा का अविराम प्रवाह और उनके क्रोड़ से वहती हुई भक्ति की उच्छ्वलित निर्मल भावधारा जन समाज को लोकोत्तर संदेश देती है। मध्ययुगीन आसामी साहित्य में इन गीतों ने क्रान्ति मचा दी।

अव आसामी नाटों (नाटकों) पर भी थोड़ा विचार करना होगा। शंकर देव और माधव देव द्वारा लिखित 'अंकीया-वरनाट' 13 नाटकों का संग्रह है। ये नाटक हैं – 'कालीय दमन', 'पत्नी- प्रसाद', 'रस-क्रीड़ा', 'रुक्मिणी विजय', 'श्रीराम विजय', 'पारिजात हरण', 'अर्जुन-भंजन', 'चोरधरा', 'झुमरा', 'भूमि-लोटोवा', 'पिंपरागुचुश्रपा', 'भोजन-व्यवहार' और 'श्रीकृष्ण-जन्म'। इन नाटकों की भाषा में व्रजवुलि और आसामी का अद्भुत मिश्रण है। आसाम में 'वड़गीत' और नाटों द्वारा व्रजवुलि साहित्य का बहुत विकास और प्रसार हुआ। आसामी व्रजवुलि साहित्य की विशेषताएँ निम्नांकित है –

1. आसामी-व्रजबुलि साहित्य में 'राधा' का स्थान नहीं। उसका कारण है।
2. आसामी व्रजबुलि साहित्य में दास्य भाव की ही प्रधानता है, जबकि ओड़िआ व्रजबुलि साहित्य माधुर्य भाव से ओतप्रोत है। मधुर भाव की उपासना के अभाव

के कारण युगल स्वरूप स्थापन की आवश्यकता नहीं हुई और परब्रह्म कृष्ण ही उपास्य देव के रूप में प्रतिष्ठित हुए। माधव देव ने कृष्ण के क्रीड़ामय शैशव रूप का बहुत ही सजीव और आकर्षक चित्र उपस्थित किया। इसे देख अष्टछाप कवियों तथा सूरदास का प्रभाव नकारा नहीं जा सकता है।

3. बड़गीतों में श्रीकृष्ण के साथ ही राम की भी वन्दना है। अतः यह स्पष्ट है कि उन भक्त कवियों की दृष्टि में राम तथा कृष्ण में कोई भेद नहीं है, दोनों एक ही परब्रह्म के स्वरूप हैं। जहाँ हिन्दी के रामभक्त तथा कृष्णभक्तों में पारस्परिक मतभेद है, वहाँ आसामी ब्रजबुलि साहित्य ने दोनों भक्तिधाराओं का मधुर समन्वय किया है, जो कि स्तुत्य है।

4. आसामी ब्रजबुलि साहित्य के नाटों का बंगला ब्रजबुलि साहित्य में सर्वथा अभाव रहा। नेपाल और तिरहुता के नाटकों में इस प्रकार की नाट्य पद्धति का अनुशीलन मिलता है। ओड़िशा में भी इस पद्धति का अनुशीलन हुआ, जिसका प्रमाण है ओड़िशा के राजा कपिलेन्द्र देव (1434 से 1466 ई.) का 'परशुराम विजय' नामक संस्कृत नाटक में एक गीत है, जिसमें ब्रजबुलि का स्वरूप स्पष्ट है।

अब मिथिला तथा नेपाल में ब्रजबुलि के स्वरूप पर एक विहंगम दृष्टि डालेंगे। चौदहवीं शताब्दी के आरम्भ में राजा हरि (हर) सिंह के मंत्री उमापति ओझा की रचना में सर्वप्रथम ब्रजबुलि का प्रयोग मिलता है। उसके बाद पंद्रहवीं शताब्दी में मिथिला में विद्यापति के द्वारा ब्रजबुलि का पोषण और प्रचार हुआ। मिथिला में पनपने के साथ ही चौदहवीं शताब्दी के हरिसिंह देव के सूत्र से ब्रजबुलि ने नेपाल में प्रवेश पाया। वस्तुतः नेपाल का शिल्प मगध शिल्प का ही रूपांतर है। "नेपाले भाषा नाटक" के संबंध में सुनीति कुमार चटर्जी का ऐसा मत है। (साहित्य परिषद्र पत्रिका, 36वाँ भाग, पृ.184) तुर्की आक्रमण के परिणाम स्वरूप कुछ समय के लिए दक्षिण बिहार और बंगाल की राजसभा में साहित्य चर्चा रुक-सी गई और वहाँ के पंडित कवियों ने नेपाल, तिरहुत, मोरंग राज सभा में जाकर आश्रय लिया। इस प्रकार हरिसिंह देव के बाद से मोरंग अर्थात् नेपाल की तराई और नेपाल में विशुद्ध मैथिली और ब्रजबुलि में

पदों की रचना रीति चल पड़ी। पहले इन पदों की रचना 'नाट्य गीति' के लिए होती थी। फिर पदावली के रूप में लिखे जाने लगे। नेपाल की राजसभा में पदावली की चर्चा 17वीं-18वीं शताब्दी के बीच चलती रही, फिर मल्ल-वंश के राज्य के साथ ही यह धारा भी क्षीणतर होती गई।

यहाँ एक बात का उल्लेख आवश्यक है कि नेपाल के व्रजवुलि साहित्य नेवाली (नेपाली) भाषा के वदले वंगला का बोलबाला रहा। कारण यह कि नेपाल-मोरंग में वंगाली पंडित कवियों का आना-जाना वहुत दिनों से चल रहा था। बौद्धों की चर्यागीति (वौद्धगान ओ दोहा) का हस्तलिखित ग्रन्थ नेपाल के पर्वतों के बीच ही सुरक्षित रखा रहा। 13वीं-14वीं शताब्दी से नेपाल के मल्ल राजवंश के गुरु वंगाली ब्राह्मण ही होते आ रहे थे। अतः उन वंगाली राज पंडितों का राजवंश के साथ साहित्य पर भी पूरा प्रभाव जम चुका था। फलस्वरूप इन अप्रान्तीय भाषाओं ने प्रान्तीय नेवारी भाषा को साहित्य क्षेत्र से खदेड़ दिया और उसके बदले संस्कृत, मैथिली और ब्रजबुलि का रंग चढ़ता गया फिर तो नेवारी भाषा की रचनाशक्ति क्षीण होती चली गई।

दूसरी बात नेपाल में ब्रजबुलि साहित्य बंगाल, आसाम तथा ओड़िशा की स्वतंत्र पदावली के रूप में विकसित न होकर साहित्यधारा के बीच पनपता रहा।

यह तो संक्षेप में जगन्नाथमय (कृष्णमय) ब्रजबुलि की चर्चा हुई।

अन्त में महत्त्वपूर्ण बात और उपलब्धि यह कि प्रान्त और भाषा भेद की सीमा को लांघकर मध्ययुग के भक्त कवियों ने ब्रजबुलि में मधुर पदावली और भक्ति काव्य की रचना द्वारा राष्ट्रीय एकता का अनायास ही जो महान प्रयास किया, वह सचमुच अपने में विस्मयकर और स्तुत्य है।

हिन्दी साहित्य विभाग
विश्व भारती
शान्तिनिकेतन

SPEECH BY MINISTER, TOURISM AT SRI JAGANNATH RESEARCH INSTITUTE, BHUBANESWAR ON 23.11.91

I am thankful to Shri Jagannath Research Institute, Bhubaneswar for having given mean opportunity to be in the midst of such distinguished gathering of eminent Professors and Intellectuals of Eastern India. Not very far from the venue of this seminar is River Daya on the banks of which the famous battle of Kalinga was fought . The Ashokan rock edict at Dhauligiri proclaims the Buddhist message of non-violence, tolerance compassion and virtuous conduct.

The Khandagiri caves near - by depict Jain religious traditions of Orissa which got patronage during the reign of emperor Kharavela. The excavation of Lalitgiri and Ratnagiri and other archaeological evidence of Prachi valley suggest wide spread influence of Buddhist tradition and culture in the coastal belt and highlands of Orissa.

It is well known that Buddhism spread out to the far East Via Ceylon from the coast of Orissa during post - Ashokan period. They claim that the tooth -relic fo Lord Budha was located at Dantapuri which is none other than the site of Lord Jagannath Temple of Puri which needs investigation.

Later on, Buddhism in contact with local religious practices took various Tantrik forms such as the Vajra Yang and Sahaj Yana, etc. Some scholars note the influence of Vajrayan in Jagannath cult. For example- Sudarsan instead of being a wheel is seen as a pole , the vajra of Buddhist tradition, which impales the female principle at the time of Car festival.

Madala Panji suggests that Lord Jagannath was made under-ground for considerably long time near Sonepore of Balangir district before his worship was restored by Sankaracharya. It would interest me great deal if its significance is interpreted correctly and Western Orissa's influence on the Jagannath cult is properly deciphered. There is a theory that the wooden images have been derived from the Totemic cult prevalent in highlands and forest

areas of Orissa. Grama Devi represented by a wooden pole image worshipped in Tribal villages, it is said, has evolved into the image of Devi Subhadra.

The Buddhist Tantric traditions in course of time gave way to Hindu Tantrik practices in the form of Shakta worship - Biraja of Jajpur. Chandi of Cuttack, Mangala of Kakatpur, Tara Tarini of Ganjam. Ugra Tara at Puri indicate inter-mingling of Buddhist and Hindu Shakta Trantric Traditions.

There are also places in Orissa particularly in Dhenkanal district where worship of Sunya principle has maintained its tradition even to the present day, The Mahima Pitha of Joranda as well as the literary works of Bhima Bhoi of Radhakhole represent the strong influence of Nirakar Sunyabad of Buddhism.

During the period of Bhaumakaras and the Soma-Vansis Saivism became dominant and Bhubaneswar the epi-centre of Saiva tradition came to be known as a town of thousand temples consecrated to Siva Lingas of many types. The Orissan temple architectural style also found the fullest efflorescence during this period.

With the advent of the Gangas Tantric Vaishnavism in shape of Narasingha and Baraha cult made its appearance in Orissa. It is not surprising that Lord Jagannath is also worshipped in Nrusingha Mantra.

Later on with the advent of Ramanuj, Bramhanic Vaishnavism became the dominant influence in the Jagannath cult, but the old traditions were never completely submerged.

Even in the literature of Sarala Das Lord Jagannath has been described as Budhha. The Dasavatar panel in Jagannath temple puts Lord Jagannath in place of Buddha.

Some writers have described Lord Jagannath as Mahakala Bhairav and have dawn connection with the Pasupata Bhairav cult prevalent in Nepal. It is significant that next to Gajapati Maharaja of Puri, Raja of Nepal has the privilage of offering personal worship to Lord Jagannath. The Bhairav images found in Nepal have iconographically some similarity with the three wooden images of Puri.

It is also significant to note that the temple of Kamakshya at Gouhati is located on Nilachal. Lord Jagannath as Bhairav is the presiding deity of Nilachal at Puri. These are some pointers to the identity of cultural and religious traditions prevalent in the entire Eastern part of India.

Even the Panda tradition of Benaras, Gaya, Puri are almost the same.

During 16th century the whole of India and particularly the Eastern part of India was transfered spiritually by the tidal wave of Krishna consciousness. Sankar Dev of Assam, Lord Chaitanya and his desciples of Bengal, Jagannath Dash of Puri, Sura Das and Mira Bai and many other have composed immortal songs and epics glorifying Bhakti cult. Orissa's literary and religious tradition came under total influence of this Bhakti movement. Jagannath Dash and his Panchaskhas, however, evolved Orissa's own tradition of 'Gyana Misra Bhakti' which is a synthesis of the Nirguna Brahma worship and the pure Bhakti propounded by Shri Chaitanya. Lord Jagannath was already indentified with Shri Krishna and worshipped in Gopal Mantra. Even the origin of divine log out of which the images were hewn is attributed to the relic of Lord Krishna which was washed ashore and retrieved by King Indradyumna.

Thus, it may be seen that Lord Jagannath has been associated with all the religious traditions which at one time or the other had been dominant in Eastern India.

I am sure, all of you would be discussing all these issues and many other important aspects of the Jagannath cult with reference to the evolving religious traditions of Eastern India and I hope your deliberations would shed light on the mystery of Lord Jagannath.

With these words I inaugurate today's swminar and wish it all success.

Jay Hind

Anang Udaya Singdeo